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At the Theatres.



There was a very full house at the Standard on Monday, occasioned by the appearance therein of Messrs. Baker and Farron in their new melodramatic specialty piece by J. J. McCloskey, called *Max Muller*. We take it that the object of the play is to exhibit the singing and dancing qualities of the twain as well as to furnish them with a trifle more chance for acting than they have previously had, even when playing before the unweary heads that wear crowns in Europe, Asia and Africa as graphically depicted in the litho of rainbow hue which grace the store windows of the city. In this respect it serves very nicely, and we doubt if Baker and Farron ever appeared to better effect. At the same time we are wholly unable to consider Max Muller in the light of a valuable acquisition to the American drama. As certain daily contemporaries, which had their say two days ahead of *The Mirror*, have pointed out, the piece bears a strong resemblance to Williamson's *Struck Oil*. It suggests an equally striking likeness in the last act to Rip Van Winkle, the dialogue in the scene where Muller recognizes Mina being exactly the same as Rip's discovery of Meenie. The people in front were evidently in complete sympathy with the efforts of the stars, for they glossed over the more glaring incongruities of the drama, gently forgave the mishaps of a first night performance, and rewarded the pair repeatedly with manifestations of encouragement and approval. Mr. Farron's impersonations pleased most. He has an original style of singing and dancing and his Dutch and Irish dialects are capital. Several of his songs were loudly encored. Mr. Baker's talents are of a more legitimate order. He failed to make an impression in his specialties; but developed surprising ability as a character actor. He should certainly cultivate this, as it will lead him to a more congenial style of business than that in which he is best known. The mad scene of Max gave evidence of truly dramatic instinct. We were not pleased to see Emmet's "Cuckoo" song bodily appropriated, nor was the offence rendered pardonable by the wretched manner in which it was sung.

The company was good, generally speaking. Frank Losee as Blackburn, J. W. Summers as Luke Dowling, E. D. Tannehill as the Sheriff, and De Loss King as Dr. Renard were respectively capable and entirely satisfactory, although none of their parts were calculated to display their artistic virtues. Mrs. W. G. Jones, who played Rita Muller, belched forth her words like powder and shot from a cannon. Presumably, Mrs. Jones belongs to the "good old school" of actors. Elsie Loane, the charming child who was one of the redeeming features of Florio and Ellis' Uncle Tom's Cabin company, appeared as the little Rita and was thoroughly acceptable. Victory Creese did not score the triumph one would be led to expect from her significant old Puritan Christian name; but she played the part of the grown up Rita very cleverly nevertheless. The scenery, with the exception of one backcloth representing a conflagration, was ancient. Many actors were in front, several occupying the boxes. We are sorry to say they "guyed" and "hoodoo'd" as usual in the lobby between the acts.

It has been discovered that Venus, played Monday night at Tony Pastor's, was done in London nine years ago. Nobody seems to have found out that another version of the same piece was played at Tony Pastor's old theatre down Broadway several seasons ago, with the Worrell Sisters, we believe, in the principal female roles. Grant, Tilden and Oakes Ames figured in the cast then, in place of Blauie, Conkling and Mahone, of the present production. Ames is dead, Tilden is a political corpse, and Grant is in a state of suspended animation. The burlesque shows about as little sign of life.

At Niblo's Frank I. Frayne is playing a drama called *Mardo*, which is decidedly sensational and contemporaneous. Nihilism furnishes the substance of the plot, and the four acts, each of which finishes with a startling incident, may be likened to dynamite bombs, resistlessly accumulating in force to the end, when the verbal explosions become positively terrific. Mr. Frayne as Mardo, the pyrotechnic hero, was forcible and awakened the enthusiastic applause of the audience. He is supported by a company excellently adapted for the exigencies of the drama, although their names, if we mentioned them, could not be recognized by the reader. The scenery is realistic and diversi-

fied in its character. Mr. Frayne's troupe suffered a severe loss recently in the death of the member next in importance to the star; so it is not under the best advantages that we see it this week. The vacant position will be hard to fill; indeed, we are not certain that any professional will be found who can supply the place of Mr. Frayne's late lamented and extremely well educated African lion.

Marvellous to relate, quite a number of persons have witnessed *The Living Age* at the Union Square since our last issue. They were drawn by a curiosity partly composed of a desire to see the worst play of the season, but principally to see Marston's truly picturesque and beautiful scenery. Each one sits like an independent Patience on an orchestra chair smiling at Bock's imbecility, which passeth understanding. Not content with airing his mental debility on the stage, he has seen fit to squeeze it into the advertising columns of the dailies, where we read display lines that grossly insult Messrs. Wallack, Colville, Palmer and other gentlemen who were participants in the dramatic successes of the past three seasons. No one but an idiot would insinuate—at forty cents per agate line—that our managers conduct their theatres upon debasing principles, and that if men want to familiarize their wives with indecency, to see adultery made pleasant, to enjoy the nastiness of Paris, to see religion burlesqued, to entertain their sweethearts with vice, they can gratify themselves at any place of amusement except the Union Square while Mr. F. Bock is the temporary lessee. Yet these are random lines picked from one of this precious fellow's newspaper announcements. Putting aside all question of the policy or propriety of such a mode of advertising, should not the author of this insulting advertisement be disowned and tabooed by the profession? When the next "copy" is prepared for the papers, *THE MIRROR* advises Manager Palmer, for the sake of his theatre, to take a hand in its preparation and notify the public that if they want to familiarize their wives with a dramatic abortion, to enjoy the antics of an elongated ape, to see art dragged in the gutter, to entertain their sweethearts with the mushy meanderings of a theatrical lunatic, then go and see *The Living Age*.

In strong contrast to *The Living Age* is Mr. Morris' success, *Old Shipmates*, at the Fourteenth Street Theatre, whose clean, healthy, vigorous qualities are being more and more appreciated. The acting throughout is excellent, Mr. Mordaunt's capital characterization delighting everybody, and Miss Cayvan's aesthetically severe draperies and attitudes remaining still a subject of speculation and pleasant comment. Miss Dillon, too, shares in the generous applause of the audience, and her intrinsic value as a soubrette is being nightly enhanced for the benefit of Mr. Mallory, into whose fold she will be gathered at the close of her present engagement. The press, as if to make amends for its past antagonism towards the dramatic departures of its more venturesome children, is treating Mr. Morris with a remarkably gratifying parental care. Whether it is that they exhausted their ammunition on the ill-fated and decidedly baffled Beauty, or are recuperating their wrathful forces in anticipation of the Frozen Heap, or are genuinely remorseful for all their past uncharitableness, it matters little to us, our readers, or Mr. Morris. Whatever the cause of, or reason for, the unanimously unqualified approval with which they have floated *Old Shipmates*, *THE MIRROR* records it with intense satisfaction.

La Belle Russe is drawing very well at Wallack's. The play will endure as long as the receipts reach above a paying figure, which means of course that "the instant of triumphant success" is dependent upon the weather. This department of nature has permitted Mr. Wallack to fill out his season to a very respectable length; had it been otherwise the first year of his occupancy of the new house would have been exceedingly brief as to extent. Mr. Moss recently informed the writer that it is his intention not only to pay the interest of the money invested in the new theatre each year, but to return a portion of the principal during the same period. As over \$200,000 was devoured by the building and decorations before its completion, it will be seen that the profits must be very great, indeed, to enable Mr. Moss to effect this result before Mr. Wallack removes to spiritual climes. On Thursday afternoon next Osmond Tearle takes his benefit, appearing as Claude, assisted by Miss Coghlan, Mr. Gilbert and the leading members of the company. Some idea of Mr. Tearle's personal as well as professional popularity may be gathered from the fact that nearly all of the seats have been taken in large lots by our representative society people.

Florinel at the Park cannot be said to seriously detract from the other attractions, yet it is witnessed by a few people every night. Miss Hunt and Rosenfeld seem to take the adverse criticism of the press in good part, the author having made no sign in reply further than the caustic little rhymes, "Author and Critic," that appeared

in *THE MIRROR* last week and that are being circulated on ships in the Park at the performances. By the way, the *Sunday Times* reprinted the skit without giving credit to *THE MIRROR*.

They have begun icing the visitors at the Madison Square, where the temperature is always sure to be five or ten degrees below that outside. But we would advise some improved way of distributing the cooled air properly. Last Summer many people complained of rheumatism, neuralgia, coughs and colds caught at Mr. Mallory's theatre. The chilled air is forced through holes in the floor and steals up around the feet of the spectators, inducing disease. Esmeralda celebrated its 25th anniversary Tuesday. Manager Frohman is still ill; but the admirable discipline of the establishment enables everything to proceed just as well as if he were attending to business as usual.

The Musical Mirror.



Madame Anna Bishop has appeared once or twice lately, and we sincerely hope that she will continue to come before the public, from time to time, if only to show the rising generation what a really good school and thoroughly cultivated style of singing is, as distinguished from the unsteady quavering and raucous bellowing of the modern vocal manner. Anna Bishop is the last of the line of trained singers which extends from Mara and Catalani, through Paton, Gris, Persiani, La Grange, Freszolini, Malibran and Titens, and the tradition of whose method seems to be lost like the art of making malleable glass. Her voice was a soprano sfogato, always somewhat veiled even in its best days, but exquisitely pure and well placed. Her execution of scale passages and position was, and is, as clear as that of a flute; for in the days when Madame Bishop was taught to sing a prima donna assoluta was expected to be able to vocalize as well as to declaim, and brilliant was as frequent an expression mark as *con slancio*. Who can sing Norma nowadays? or Semiramis? or Tancredi? Which of our modern singers can drop on a note with the absolute precision of Anna Bishop—and a note should always be dropped on, never whooped up to. And last, but not least, who among the vocalists of the present day can pronounce their words as plainly in singing as in speaking, as Anna Bishop does? Not one! Were we an ambitious young stage-struck dandy—which we give thanks to Heaven we are not—we would rather have a dozen lessons from Anna Bishop than a six years' course in any conservatory in Europe.

Miss Lillian Russell was greeted by a full house on Monday evening at the Bijou. Beyond all doubt Miss Russell is the best representative of Patience we have yet had. Her mellifluous voice and neat style of singing is by many degrees the pleasantest of all her predecessors in this part, and her "riante" prettiness is admirably suited to the little milkmaid of Gilbert's pastoral satire. Mr. Temple is a very funny Bunthorne—his extreme emaciation and his many angles lend themselves to the rather exaggerated color with which he paints the aesthetic poetaster. Harry St. Maur is a capital Grosvenor. Augusta Roche—whom we put after the others on the same principle that Mapleson puts Campanini's name last in his programme, because he is so very much better than all the rest—is the unapproachable Lady Jane she always has been and always will be. Her magnificent voice, added to her thoroughly good school of singing and her great histrionic talent, must always put her on a special stand, so far above the heads of her peers that even the jealousy of artistic life does not ruffle its quills when she is praised. Miss Roche ought to be in grand opera. The orchestra is not full enough; but what there is of it does its duty very well. The chorus is—well, fair—the men perhaps a trifle noisy, and the women slightly squeaky, but pretty good for all that.

If it be right to accompany the serious scenes of a drama with a low trembling of fiddles, interspersed with occasional hiccupps of the wind instruments, when the acting becomes very intense, why is it not also proper to illustrate the comic situations and dialogue with appropriate music? As, for instance, Helen's scenes in the Hunchback might be made lively by the "Farandole" from *Olivette*, and the nurse in *Romeo and Juliet* by "I'm an old gal from the country and you can't get over me." Sir Peter

Teasle might come on to the tune of "An old man would be wooing a damsel young and gay," and Madame Prudence, in *Camille*, might eat her supper to the "Gobble, gobble, Baa!" duet from *The Mascotte*.

Venus at Tony Pastor's proves to be "The Happy Land" ancient which such a jolly row was kicked up in London once upon a time. It is very well put on the stage, and, had the piece been re-written and adapted by a skillful hand, would no doubt have been very funny; but at present it is merely the London satire with American names,—just as "The Red, White and Blue" is an English patriotic song, with "Columbia" put in, vice Britannia left out, and as "America" is "God Save the Queen" turned into an American citizen. The American political allusions which are dragged in neck and heels show like new patches on an old coat. They don't harmonize with the tone of the piece. It is a very difficult task to put new wine into old bottles, and we have Scriptural authority that the bottles are apt to explode. Venus is very pretty, nevertheless, and the acting is very funny, and the singing good enough for its purpose. What more is needed?

Does the extradition treaty with England extend to prima donnas who run away from broken contracts and infuriated managers on the other side? If it does, then may Miss St. Quinten tremble and be afraid lest her sun pursue her. (Vide *London Era*.)

It is not true that the "volumed thunder" of Arbuckle's Band, at Koster and Bial's, soured all the beer in the cellar. The consummation is too rapid. The beer hasn't time to acidulate.

We shall probably have Herr Neumann and his Walkyrie here next Winter to give us Wagner straight. In the ancient Norse tongue, Walkyrie means "the choosers of the slain." We opine that after wrestling with the music of the future for four successive nights of the great Trilogy, they will have plenty to choose from.

Miss Imogene Brown sang the music of Zerlina in Anber's *Fra Diavolo* very prettily at the Standard Theatre last Saturday; but she can't act a little bit, not an infinitesimal atom. And her voice, though pleasing, is not of that exceptional quality that, like charity, it will cover a multitude of sins. In fact, Miss Imogene Brown's performance left a good deal to the Imogenation.

Professional Doings.



Bertha Welby, a picture of whom is printed above, will remain in town during the Summer. Her prospects in *One Woman's Life* promise well.

An Uncle Tom party drew a \$650 house at Astbury Park last week.

T. M. Hengler, with his Merry Minstrels, starts on a pleasure trip to England June 14.

Byron Douglass has signed with the Lingers for next season, as has also Alma Stuart Stanley.

J. W. Mack and wife have returned to the city after a two weeks' pleasure jaunt through the State.

J. W. McAndrews, the watermelon man, contemplates starting this current season in a characteristic piece.

Harry Vaughn, who has been prestrated with inflammation of the brain, is once more upon the streets.

A new phosphorescent light has made its appearance upon the Square—C. L. Davis' Jumbo diamond.

C. B. Welles has been engaged by Alexander Kaufman to play the character comedy part in *Called to Account*.

Sorosis gave a dinner at Delmonico's on Monday, at which many lady members of the profession were invited.

L. E. Craddock, manager of the Opera House at Dallas, Texas, is expected in the city during the latter part of the week.

Will J. Duffy has been re-engaged by the Fay Templeton company as business manager and treasurer for next season.

Some people have been engaged to support Lillian Olcott, among others Leslie Gossin, William Young and Eliza Young.

William Fuller, the comedian, will retire from the stage, and in future devote all his time and talents to commercial pursuits.

Mrs. Selden Irwin has returned to the city after a short residence in Philadelphia, where she has been filling several engagements.

Manager Spencer, of Galveston, contemplates a short pleasure trip to Europe this Summer, after he has filled his time for next season.

Russell Blake, the villainous villain of *Fogg's Ferry*, has been engaged by Lillian Olcott as a member of her company for next season.

Manager Dan'l Shelby will be in town during July to attend to the filling of the few open dates at the Academy of Music, Chicago.

Shelden Bateman, at present in Brooks and Dickson's office, is talking of going on the stage, probably in John T. Raymond's company.

J. C. Armand, the tenor, will leave next week for his country home, where he will enjoy the Summer solaces in shady nooks by babbling brooks.

E. B. Vosburg, business manager for John A. Stevens, is in the city and will remain during the heated term, taking in the races and Coney Island.

Mrs. John A. Stevens (Hattie Church) will not travel next season, but will probably be connected with a stock company either in New York or Boston.

Frank L. Goodwin has received a strong melodramatic play from David Belasco, which he will make arrangements to produce at an early day in New York.

Charles Postelle's Mrs. Partington's party has arrived in the city after an encouraging season in the provinces. He will repeat his experiment the ensuing season.

James O'Neill and company went to Philadelphia on Monday, and played *The Danicheffs* that night for the benefit of W. H. Morton, manager of Haverly's Theatre.

Charles Isabeau, for a long time connected with the French Opera House in New Orleans as treasurer, is in the city and thinks of settling permanently in New York.

Josephine Galmeyer, the Viennese comedienne, has been engaged by the manager of the Thalia Theatre, and will make her appearance in this city early in October.

After the two weeks' season of *Squatter Sovereignty* at the Brooklyn Park Theatre, Tony Hart will go to Europe, to remain until the opening of the preliminary season in August.

Helen Blythe is yachting on her uncle's launch on the Harlem. She has arranged to act once a week in the Harlem Music Hall, assisted by a party of distinguished amateurs.

Lillian Andrews, with Haverly's Michel Strogoff company last season, was married on Thursday last to Frank Dowd, of San Francisco, at the Little Church Round the Corner.

J. H. Dobbins, of the firm of Dobbins Brothers, managers of the Opera House at Richmond, Ind., reached the city on Monday. He reports his past season as the best ever known in Richmond.

George and James Adams, the pantomimists, will pass the Summer at New Brunswick. Next season they will play one-night stands only in such places as happen to be necessary on their routes.

William J. Scanlon is busy organizing his forces for the coming season. He will have his own company, and produce two or three new pieces, chief among which will be Bartley Campbell's *Friend and Foe*.

N. F. Brisac, late stage manager for Sara Bernhardt and Fanny Davenport, will be connected with the business management of La Belle Russe the coming season. He is a capable and efficient gentleman, and universally liked.

Frank Bush was jealous of another performer in *All at Sea*, and suddenly left the company Thursday night, but returned on Saturday. His place was easily and satisfactorily filled at a moment's notice, and he sobered up, or down, very quickly and very quietly.

The excursion of the Lady Elks will be given on Sunday next. The steamer *Columbia* will take the party to Iona Island. The boat will leave Jewell's wharf, Brooklyn, instead of Bridge Dock, as announced heretofore. The New York starting points are mentioned elsewhere.

The comparatively even temperature we have been enjoying the past month or two has been attributed to the presence of the great number of "Frisco professionals," who, as John Luce says, seem to have brought a part of the California climate with them and located it in New York.

Helen Coleman, of Widow Bedott fame, returned to the city last week, after quite a successful season in the provinces. This season she will add a new piece to her repertoire, Aunt Rebecca's Pawnshop, in which she will personate a garrulous Jewess. She has already given orders for some elaborate printing.

Minnie Madden will produce a new piece in Indianapolis shortly. As a general thing, professionals are the worst people in the world to judge of the merits of a piece; but it is to be hoped Miss Madden will be more successful in her estimate of this than she was in the selection of that incoherent absurdity, *Fogg's Ferry*.

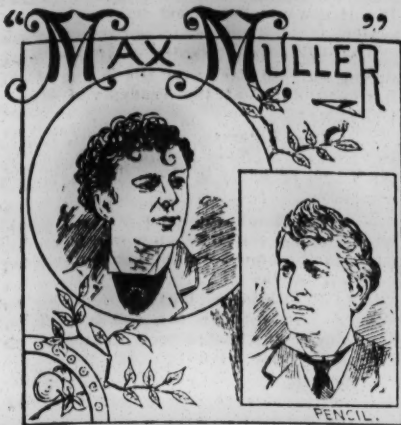
The seizure of the baggage of the Hess Acme Opera company, on Saturday night, for non-payment of salary to the leader of the orchestra, was an unfortunate affair, as the company were just leaving for St. Louis to open on Monday night. However, matters were amicably arranged and the company proceeded on their way rejoicing.

George Knight has been advised by his physician to abandon his European trip for the present on account of a malady—which is not serious, however—that has been affecting him lately. He had already secured passage for himself and wife. Instead of luxuriating among the antiquities of the Old World, therefore, he will devote himself to developing his sinews at the Polo grounds.

George S. Knight will open next season at Montreal, August 28. His company will include Mrs. Knight, Archie Lindsay, Chas. Mestayer, Samuel Dubois, F. M. Kendrick (stage manager), Alfred Beverly, T. J. Jackson, Hugh Fuller, Adele Bray and Ida Glenn. B. G. and F. G. Berger will remain in the business management, with W. W. Fowler as agent. Baron Rudolph will monopolize the season, Otto being played but semi-occasionally.

Annie Pixley's company for the coming season will be composed of George C. Boniface, Charles Maubury, A. Z. Chipman, M. C. Daly, William Johnson, Donald Harold, William Shrader, Emma Clefield and Mrs. Chipman. Thomas Frazer will continue in advance, and Robert Fulford will be the manager. The company open at Columbus, Ohio, in September. The new piece written for Miss Pixley by Fred Marsden, entitled *Nora*, will be played in conjunction with *M'liss*. Miss Pixley will play engagements at three different New York theatres this season—Niblo's, Haverly's Fourteenth Street and the Windsor.

Pen and Pencil.



Max Muller ranks somewhere between The Living Age and Smiff in badness. It is a wretched, clatrap production, possessing not an atom of good. It is remarkable to me that the public will endure such stuff. If Lord & Taylor sold inferior goods upon false pretenses as to their quality, how much do you think the credit of the firm would be worth in a week? The same principle applies to theatricals; but the public doesn't look upon it in the same light. The man who is led to invest \$1.50 in a theatre ticket by promises of a satisfactory



"Luke Dowling"

entertainment, and who finds it quite the reverse, is cheated; while the actor or manager who has inveigled him into buying the ticket is a swindler, confidence man and a fraud generally. This may seem like harsh language; but it's true all the same, and anybody who'll take the trouble to turn the subject over in his mind will arrive at the same conclusion. In days of yore, when I gave up my pelf like other despised people who weren't confirmed deadheads and who constituted the paying public, I often felt like trying on the Texas scheme. Down there in some localities the spectators religi-



"Dan Mc Guinness"

ously refrain from paying for their admission when they enter a theatre. The doorkeeper seldom interferes, because he has no burning desire to increase the Texas death-rate. After the show they come out, and, if they be satisfied, hand over their money without regard to receiving any change. But if the performance is bad not a cent do they give up; if it is d—d bad (excuse my Egyptian), the manager and his assistants are very lucky to escape from the town with an unperforated epidermis. If Baker and Farron tried Max Muller on the Texans, their remains wouldn't be sufficient to fill a medium sized match box. It is not the worst play I ever saw; but it comes so near

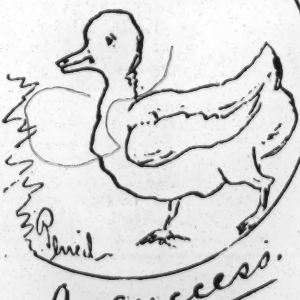
it that I wouldn't care to make an "Alfred Davy" to the contrary. It reeks with variety trash, and its melodramatic features are about as thrilling as the maternal lectures to which Gummy is compelled to listen between the acts at the theatres. Mr. Farron is a small man with a voice that sounds like the noise produced by the men who file saws in the streets. His songs are like the lament of suffering souls in the infernal regions, and his dancing is about as graceful as Sydney Rosenfeld's walk. The pretensions which Farron puts forward in attempting to invade the dramatic stage are exceedingly flimsy, it strikes me. Mr. Baker's gall ought to be secured by some



showman and trotted around the country as a rival to Jumbo. It is the biggest thing about him. He can act a little—if I were a manager I might possibly be induced to give him a chance to play utility at \$15 a week. Many better actors aren't receiving more. This gentleman's specialties are laughable, and yet they don't make the people laugh or smile, or do anything, in fact, but wish that they were drinking claret cup at home. Horace Lingard sat in a box with William Mitchell, and I saw him lose a good pound of flesh during one of Baker's vocal efforts, which was pilfered from Fritz. Manager Henderson, the highly ecstatic, muchly lymphatic, thoroughbred young man, watched the whole feeble business with a slyly indifferent eye which be-



"Bounced"



trayed the secret joy of realizing that "rent was in!"

I will be charitable; so what's the use of particularizing the strange doings of the company. Like everything else, they were hard and indigestible.

After the performance Pencil and I wandered home, counting off the fizzes of this disastrous "supplementary" season on our fingers and wondering how much more supplement we can stand.



"Max Muller"

Kind Heaven keep us from another Max Muller!

NEWS IN INTERVIEWS.

Unauthorized Advertisements.

A wide awake newspaper canvasser was encountered down town yesterday by a MIRROR man, and conversation naturally drifted into a discussion of the condition of the advertising trade—that is, that in relation to commercial houses.

"Business men aren't doing as much in this line," said he, "as usual. One reason is that the Spring was very late, and the demand for goods was consequently small. In the Summer they advertise very little, because it is the 'off' time of the year for them. Merchants are not like theatrical people—advertising does them no good in the Summer."

"Hold on!" said our reporter. "Here's a new musical paper chock full of miscellaneous ads. How do you account for that?" The agent chuckled significantly, and ran his eyes over the business columns of the musical journal indicated.

"That's an old dodge of the editor," said he. "About a couple of pages of these ads are bogus, or unauthorized. I stumbled across a number of people who are being freely benefited in this way on Saturday. Wencks, the perfumer; Murray, the Florida water man; Herts Brothers, W. and J. Sloane, besides several other houses, assure me that they were not aware of the presence of these ads. In the sheet until copies of the paper were sent them."

"Will they pay for them?" The agent smiled serenely. "I wouldn't give a brass button for all the accounts lumped together."

"Indeed! And how about all these advertisements of baking powders, crackers, ginger ale, dyspeptics' and infants' foods, salad dressings, sugar, fruit and other table stuff? Does it mean that a violent demand for delicatessen articles has suddenly sprung up among musical and dramatic people, or what?"

"I think not. Some actors chew scenes, and there may be a slight desire on the part of musicians to eat a juicy, tender critic now and then; but neither profession is doing its own marketing just at present."

"How do you account, then, for this plethora of—"

"Thus: The scallawag editor's mother ran a paper about Food and Health. To illustrate the beneficial results of its own food it died. The son has got the electrotypes and cuts of the ads. used in the unfortunate publication, and he is running them in to fill out his empty columns."

"To give the appearance of a profitable patronage?"

"Exactly. But the plan has never worked—it has been tried too often. People find it out and talk about it. Advertisers won't pay for what they know others are getting for nothing. The paper that inserts bogus ads. is cutting its own throat by rendering itself valueless as an advertising medium."

The Latest from 'Frisco.

C. B. Hicks reached this city at a late hour Saturday night, accompanying Mrs. O. G. Bernard and child, and having in charge the remains of Mr. Bernard. He was met by a MIRROR reporter on Monday, and after speaking of the kindnesses shown to Mrs. Bernard and himself, was led to speak of theatrical affairs in California.

"How is San Francisco for theatricals now?"

"Pretty bad generally. Mrs. Bates, in East Lynne; Curtis, in Sam'l of Posen, and Hazel Kirke are the only attractions that seem able to play to large business, and theirs is enormous. Everything else has either lost money or made very little. Even My Partner failed to do as much as expected, while Milton Nobles and the Minstrels were also disappointed. The Minstrels will play at Baldwin's to popular prices after the 12th, and will do a large business. That is it; everybody is hurt in 'Frisco by the cheap gardens around the city."

"How is the country on the Slope?"

"It is splendid. Every good company does well after it has been to 'Frisco, if the press of the city speak well of it."

"Then there is money in going West, even if you don't make it in 'Frisco?"

"Plenty of it—for good attractions well managed."

"When do you return?"

"I can't say. I am awaiting orders from Gus Frohman, who is on the ground, and will telegraph me what to do."

"What is Mr. Frohman doing?"

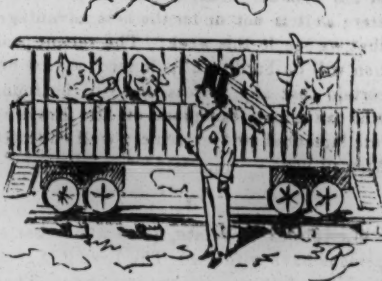
"He has taken the Baldwin for a short season, and will produce a series of popular plays there, opening with The Octoroon. He has been offered the house permanently on most favorable terms, and he will experiment with it a few weeks; on the result of that will depend his action in regard to the offer."

The Kiralfys have engaged Walter L. Dennis for leading business.

Miss Fannie McNeill has entirely recovered from her recent illness; but says she will not travel next season.

Marie Litta, the concert singer, is said to contemplate a season of English grand opera. She is quite a favorite through the West, and may succeed in that section.

"Squatter Sovereignty" for the Road.



Mart Hanley is full of enthusiasm over his new departure with Squatter Sovereignty, preparations for the tour of which are rapidly approaching completion. The nervous, magnetic little man was caught on the wing by a MIRROR reporter on Tuesday and plied for an interview. Mr. Hanley, nothing loth, cleared his throat and began, after the well known manner of managers placed in similar circumstances:

"My almost constant travel through America for the past seventeen years," said he, "has taught me that the public want something new in the comic line. If you can give the people a novelty, it is bound to make money and you are sure of a profitable season. You know New York has grown crazy over Squatter Sovereignty; it is something entirely new, and I am positive it will be a success on the road. It is a piece that will please, from the bow in the orchestra chairs to the peanut boy in the gallery."

"Who have you to play Harrigan and Hart's parts?"

"Two excellent men. Then we have the majority of the people who played at the Comique, Harrigan and Hart changing nearly all their actors for next season, as you are probably aware."

"And the scenery?"

"We are having the scenery gotten up expressly for travel. The first set will be entirely new, and so will the last. The two scenes will occupy one baggage car, and I shall have another for the live stock. I shall carry with me an old mule, two donkeys, a large goat and a little kid; to fill up the stage, five geese, half a dozen chickens and two dogs. I carry all this paraphernalia because they are very hard to procure on the road. I might get the chickens at almost any place; but when I send to Mr. Jones to see about them, Mr. Jones can't say; he must consult Mrs. Jones, and Mrs. Jones doesn't think she can let those chickens go without a free pass to the show for Mr. Jones, herself and the little Joneses. So to avoid this giving five reserved seat tickets worth one dollar each for a small side property, cost of which is only eighty cents, I have decided to take them all with me. I shall carry the licensed vendor's cart also—for in some towns that functionary is unknown—and about twenty-seven people, not including live stock. I find in caring for the people that it saves me a great deal of trouble and them a great deal of inconvenience to let the company all go to hotels. The people in the towns prefer that also, as we do not then take so much money away. The animals have to be stabled, the hostler receives his fee; it all gets the good will of the town."

"But why handle goats and chickens, when musical people are so much pleasanter?"

"I am in the show business for money, and I think that horse opera will pay better than human opera. I manage what is most profitable; and coming back from a successful trip with my pockets full of money, I find, in walking down Broadway, that people are just as ready to shake hands with me when the wealth is made with goats and chickens, as if it had been gotten through Patti or Bernhardt."

"Have Harrigan and Hart any interest with you?"

"We have equal interests, Harrigan and Hart turning the piece and scenes, and I managing the entire business, making the contracts, engaging the company, etc. We are equal partners, and I receive half the profits. I have arranged time in all the principal cities—Chicago, St. Louis, Baltimore, Washington, Pittsburgh, Providence, Cleveland, Boston, etc."

"Is your company entirely engaged?"

"The cast is not quite filled, but pretty nearly; two of the ladies and a few men are still to be obtained."

"When do you commence rehearsals?"

"On the 7th of August. We will rehearse at Harrigan and Hart's theatre. Mr. Harrigan is to direct the rehearsals. He remains here to do the business with me and get everything in good shape and working order, while Mr. Hart goes to Europe. It is barely possible we'll take a short run over ourselves if we can arrange to do so."

A Delightful Novelty.

Ladies prefer Floreston Cologne because they find this lasting combination of exquisite perfumes a delightful novelty.

A Valuable Addition.

Because it is beneficial to the scalp and adds to personal beauty by restoring color and lustre to gray or faded hair, is why Parker's Hair Balsam is such a popular dressing.

Good for Babies.

When I have a baby at breast nothing is so useful for quieting my own and baby's nerves as Parker's Ginger Tonic. It prevents bowel complaints, and is better than any stimulant to give strength and appetite.

—A Newark Mother.—Com

GRAND OPERA HOUSE, CHICAGO, ILL.

June 8, 1883.

To Managers and Members of the Theatrical Profession:

On the 8th day of February, 1883, I filed a bill in the Circuit Court of Cook County, Ill., against William J. Davis, which is now pending, in which was alleged, among other things, that while in my employment in a confidential capacity, and after he had acquired an intimate knowledge of my business, and while I was negotiating for a renewal of my existing lease of said Grand Opera House, said Davis secretly and surreptitiously and without my knowledge, obtained from the owner of the premises, a lease to himself commencing upon the expiration of mine. That by reason of said confidential relations to myself, said Davis was incapacitated from taking said lease against my consent; that as a matter of law he held the same as trustee for my benefit, and asking the Court so to declare, and that Davis be decreed to assign and lease to me, and that he be enjoined from selling, assigning, transferring or cancelling the same, or interfering with my possession of the premises; and that on February 8, 1883, an injunction was issued and served upon said Davis, enjoining him as above prayed.

In the case of Power vs. Andrew, decided by the Supreme Court of California, in an opinion which was published in the Chicago Legal News of January 7, 1883, that Court expressly held in substance as follows: "It is the duty of an employee to devote his entire abilities to the interest and service of his employer; and he can not be permitted during his employment to engage in any business or do any act detrimental to the interest of his employer. Neither will he be allowed to do for his own benefit that which would have the effect of destroying the business of his employer. So, where an employee secured, for the benefit of himself and another, the renewal of a lease of the premises occupied by his employers, with the intention of engaging in the same business, also held, that he was not entitled to the benefit of such lease and would be compelled to convey the same to his principal."

I am advised by my own attorneys and by eminent legal counsel, other than my attorneys, that the principle of law above enumerated is sustained by an overwhelming array of legal authorities, and that upon the law and the facts stated in my bill, I have every reason to expect that I shall be declared entitled to the lease executed to said Davis, and possession of said opera house for the term thereof, and that said Davis, or Hayden and Davis, have not the ghost of a chance of establishing a right to said lease or of entering into possession of said theatre. I am induced to make this statement that managers and members of the theatrical profession interested in making engagements in the future, may be fully advised of the facts involved in the litigation now pending, affecting said Grand Opera House, and of its probable result, and so may govern themselves accordingly, as I shall recognize no contracts for time in said house made with said Davis, or Hayden and Davis, said Davis having been discharged from my employment in the month of January last. Managers will readily see from the above facts that if they contract for time in said Opera House with said Hayden and Davis, they do so at the imminent risk and peril of being left out in the cold.

JOHN A. HANLEY,
Lessee and Manager.
Grand Opera House, Chicago.—Com.

MR. CHARLES C. MAUBURY,
Miles Combination
Season of 1882-83.

MR. J. M. LARKIN,
First and Chase or Old Men
Address NEW YORK MIRROR.

MR. E. H. STEPHENS,
Disengaged. Acoustic and Comedy Old Men
Address NEWPORT, R. I.

MR. WILLIAM GILL,
Dramatic Author
Address MIRROR.

MR. SIDNEY R. ELLIS,
Strong character parts.
Address Agents.

MR. HARRY D. GRAHAME,
Season 1881-82
With Oliver Dond Byron.

MR. CHAS. B. WELLES,
Leading Juveniles and Light Comedy.
Address MIRROR.

MR. L. LESTER VICTOR,
With Hooks and Dickson's World company.
Season 1881-82.

MR. ED. P. TEMPLE,
Bunthorne.
Bijou Opera House, New York.

MR. GEORGE CONWAY,
With the World.
Season 1881-82. Brooks and Dickson.

MR. CHARLES W. DUNGAN,
Piano Baritone.
At Liberty. Address MIRROR.

MR. FRANK OAKES ROSE,
As Harry Huntingford in the World.
Address MIRROR Office.

MR. GEORGE VANDENHOFF, Jr.,
With Daly's Passing Regiment
En route.

MISS ELLA GRANVILLE,
Soubrette. At Liberty.
Address 215 West Twenty fourth St.

MR. HARRY FARMER,
Musical Director. At Liberty.
Late Haverly's, Chicago. Address this office.

MR. JULIAN DOANE,
Tenor.
Address 96 State St. Boston, Mass.

MR. C. A. MC MANUS,
Address 421 N. Eighth Street, Phila.

MR. J. H. STUART,
Comedian, with Barney McAuley, Season 1881-82. Address care MIRROR Office.

MR. JOHN W. ARCHER,
With Anna Dickinson combination.
Season 1881-82.

MR. FRED SACKETT,
As Arthur Cartingford, Madison Square Theatre, Hazel Kirke Co. En route.

MR. LESLIE GOSSIN,
Leading business. Disengaged after May 1.
Address MIRROR.

MR. FLOYD COOK,
Youths and Minor Roles.
Address C. R. GARDNER, or this Office.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Clara Morris was honored with a crowded house on the occasion of her first appearance in Boston as Mercy Merrick in *The New Magdalen*—a play made familiar here through Carlotta Leclercq and Ada Cavendish. From the moment when Clara Morris' great powers as an emotional actress were revealed in *Article 47*, she has progressed step by step to show that in the interpretation of other roles her ability was equally great, and that her talents were not unequal to the exposition of the most trying parts in the highest range of dramatic literature. They stamped her as an actress far in advance of her fellows—the younger actresses of our time. The task of playing Mercy Merrick is one demanding extraordinary skill. Every phase of the character was brought into vivid light, and in the third act, where Mercy meets Grace, there ran through the house a thrill of sympathy which told most eloquently of the actress' power. The effect upon the audience was such as to excite the warmest admiration. In fact, I could cite numberless examples of the magical art she displayed, but space limits my praise. Suffice it to say that Clara Morris as Mercy Merrick is beyond the pale of criticism. Fred Ward gave a most impressive rendering of Julian Gray. Mr. Ward booked the character to perfection. Eleanor Carey played Grace with considerable force in the earlier scenes; but did not come out strong in her great scene in Act III. Virginia Buchanan as Lady Janet was admirable, although looking far too young for the part. Business has been large, and Miss Morris has not disappointed her audience once, the long waits between the acts being the only drawback to the performance. George Tyler benefited on Saturday night to a crowded house. This week, Camille.

Cesalia is a four-act comedy written by Charles H. Hoyt, a young Boston journalist, well known in the city as a gentleman of bright attainments. The Globe Theatre was crowded with the friends of Mr. Hoyt, who gave his play a most flattering reception. The scene is laid at the White Mountain. Cesalia is the name of a quick medicine owned and advertised by A. Jackson Bright, a lively, inventive American, who is the principal character in the play. Mr. Hoyt certainly deserves great credit and praise for his effort. The play is not a success, and I fear can never be made so; but let not this discourage the young writer—rather let it stimulate him to try again. The plot of Cesalia is ingenious enough, and the language often spirited and well chosen, and there are some good situations; but the mass of the work falls below mediocrity. The characters, with few exceptions, are exaggerated; but Mr. Ferguson as Bright made many scenes very effective by his really excellent acting. It was a notably fine performance, and kept the house in the best of humor. W. H. Thompson was very bad as David Garland. Clara Elliston won much appreciation as Jane. Emmie Wilmot gave a pleasing performance of Mrs. Heath. R. J. Dillon was good—as usual. The rest of the cast calls for no particular mention. The play was produced in a superior manner, and the business has been good. On Wednesday evening W. H. Bingham was honored with a crowded house on the occasion of his benefit. A purse of \$400, and some presents in jewelry from his many friends cheered the beneficiary's heart. Mr. Bingham is to be congratulated on the success of the whole affair. This week, Kate Castleton in *All at Sea*.

The Hanlons have returned, and are doing a fine business at the Museum. Richard Carroll, formerly of the old Opera House, has been added to the company, and meets with appreciation. The Hanlons remain one week longer. Then Willie Edouin in *Aladdin*.

The Casino is a success. Everybody is delighted, everybody goes. The Masrot, with pretty Rose Temple as Bettina, has been the attraction. Miss Temple has not a strong voice, but sings so sweetly that it makes up for other deficiencies. Topsy Venn makes a lively Fiametta; Harry Dixey and George Schiller make a great deal of fun as Lorenzo and Rocco. Other attractions are offered in every part of the massive building.

The Gaiety was crowded on Monday evening on the occasion of Charlie Wentworth's benefit. Patience was given in a most superior manner. The theatre reopened this week by Helen Grayson, producing *The Mascot*, with Janet Edmondson, Rose Leighton, Helen Grayson, Joseph Haworth, W. Allen and others in the cast. The Howard has closed its season.

CHICAGO.

The fulfilment of Vennor's well seasoned prophecy has had a dampening effect on theatrical attendance for the week. Besides, at three of the principal houses it has been second week of engagements, and Chicago is not very strong in this particular, unless the attraction is something beyond the usual. Then again, it is an interregnum season between Summer and otherwise, a time when nature, human and otherwise, is in her uncertainties. Moreover, we are relaxed. The Festival gathered in much of our vitality, both for causing purposes and telephonic appreciation. To fill in there are rows and ructions galore between dramatic departments, actors and managers, and the noise of approaching storming parties—that preparatory cymbal banging to let people know you are coming. Mr. Hill heads the procession, and quite as noisily others join in, to say nothing of Hayden and Davis. *The Passing Regiment* is picturing the city, and the Chicago Church Choir com-

pany quite holds its own in singing. What's going to be done about it?

Hamlin's: The Choirs of Philadelphia are said to have given out their best, furnishing forth a comic opera company now playing Patience at this house. Their advent was much heralded as the originals of something operatic—it does not matter what so long as they are as original in their method of producing Sullivan's delightful satire. Patience has been produced here so frequently by various troupes that an attentive attendant has had opportunities of seeing the best and worst efforts. This company occupies neither position in the least. The first night's performance was amateurish. F. G. Caulman sang the Colonel very well, and with much spirit, winning a deserved encore in his first song. Next week, slus ketere, Claude Duval and Pinfore for Saturday matinee. Attendance has been large considering the weather. Mr. Hamlin says he has filled nearly all his dates for next season. He claims to have always given the engagements at the Grand his personal attention, and if there is any credit due it belongs to him, for which he can and will in time produce documentary evidence. This matter involves a local interest about which there is much discussion. Mr. Hamlin asks THE MIRROR for a hearing on the side of justice. *The Passing Regiment* next week, 5th.

Haverly's: The Mastodons have still drawn largely, and no doubt will continue to do so the coming week, for which they are engaged to stop a gap, owing to inability of the Comley Barton company to arrive here 5th. Horace McVicker cancelled the whole week and put in the Minstrels, who have filled the house nightly. Thatcher and Rice, at present of this organization, leave it soon—Rice to associate himself with Hooley in a minstrel enterprise, and Thatcher with Primrose and West. The Hayden and Davis Chicago Church Choir company were to have inaugurated their first season 12th, but were set back by the failure of C. B. spoken of. The company goes to Milwaukee for that week and returns here to play, succeeding the C. B. engagement. The people engaged to date are Jessie Bartlett Davis, Ada McWade, Mrs. Ford, Jennie Herrick, Jennie Dutton, Josie Bartlett, Kate C. O'Leary, Agnes Yates, Georgia Pettit, John McWade, Charles H. Clark, Charles T. Barnes, Sam Kayser, J. H. Chapman, O. W. Kyle, Wm. Wolff, August Liverman, J. H. Loughrin, J. A. Alexander.

Hooley's: The Tourists' engagement of two weeks has been very successful. They are followed by the Chipping Tons, the Pastoral bard from New York, who brings with him Mr. Carrol, Frank Girard, Elise Kruger, Wood and Beasley, Weston Brothers, Lester and Allen, Mattie Vickers, Charles Rogers, Lizzie Simms, May and Flora Irwin, Donnelly and Drew, and the French Twin Sisters. The kindly old governor (Hooley) of Hooley's, says he is ahead of the past; a new experience in some years back. This is well deserved, through good management and luck. Now if Uncle Dick will have the melancholy Todd brave up and look happy, nail over the door an old horse-shoe and sing "Croppie Lie Down," the faithful jide, Fortune, will soon be captured.

McVicker's: Ranch 10 has not drawn as largely as so good a play and company deserved. The business has not been bad, but still not large. I have no reason to change my judgment of last week—that Ranch 10 is an excellent play, with faults, perhaps, but on the whole it is clean, interesting, and truthful to the characters copied. The season closes here. Monday, 5th, The House of Mauprat, the plot of which has been given. The people engaged by Mr. Hill to appear in it are: Joseph Wheelock, Milnes Levick, E. L. Tilton, A. S. Lipman, J. O. Barrows, Walter Lennox, C. A. McManus, William Richardson, Isabella Morris and Charles Peters.

SAN FRANCISCO.

Arch Street Theatre (Charles E. Locke, proprietor): Milton Nobles' last performances were very poorly attended, and on the whole the engagement was not a very great financial success. A packed house greeted M. B. Curtis and his new play, *Sam'l of Posen*, May 29. Very little by way of praise, can be said of the play. It is full of incongruities and absurdities, the most daring one being its inconsistency. It is full of funny gags, however, that seemed to take with the audience; but I hardly think it will stand four weeks' business. J. M. Long and Carrie Wyatt, as well as M. B. Curtis, all Californians, received a nice reception.

Haverly's California Theatre (W. A. McConnell, manager): The original Madison Square Hazel Kirke company commenced their second engagement in this city last evening, before a large and fashionable audience. So much has been said of this popular play, that it would seem as if nothing more could be added. The cast was materially the same as last year. Ada Gilman is in place of Sydney Cowell, Harry Lee in place of Eben Plympton, and one or two more changes. The performance ran very smoothly, and the prospects are large.

Grand Opera House: Closed.

The Baldwin Theatre: Closed. The permanent reopening of this house is indefinite, uncertain and unknown as yet "to the street."

Emerson's Standard Theatre (William Emerson, manager): The new dramatic venture has proved a success. Mrs. F. M. Bates, supported by a local company, composed principally of members of the late Baldwin company, reopened this theatre last Thursday evening, in the well worn, though apparently still popular East Lynne. Although the performances have not been exceptionally brilliant from an artistic point of view, the attendance has been all that could be desired, as this cosy little place of amusement has been crowded to repletion almost since the opening night. It will be the attraction all this week, Joseph Murphy opening 5th, in his popular *Shau Rhue*, supported by the present company, to which Adele Waters will be added. She is a San Francisco girl, and has been all this season with Robson and Crane. She played with Murphy at the theatre over a year ago, and will doubtless receive a regal reception from her many friends and acquaintances. Murphy's engagement promises to be just as successful as his former, as he is a great favorite here. It is said he gets sixty five per cent. of the gross, for furnishing himself and printing. "Further deponent saith not."

Adelphi Theatre (Ned Buckley, proprietor): The hard times have apparently induced the proprietor here to reduce his prices of admission to the maximum figure of "25 cents all round." Business has been fair, and the usual olio and minstrels have been the attraction.

Bella Union Theatre (Harry Montague, manager): The usual variety bill here, with one of Montague's afterpieces for the finale. Business has been very good for this time of the year.

Tivoli Garden (Kieling Bros., proprietors) Verdi's grand opera, *Un Ballo in Maschera*, was produced May 29 before a large audience in great style, and promises to be very successful.

Winter Garden (Stahl and Maack, proprietors): Fra Diavolo, after a fairly successful run, was withdrawn, and to night (May 30) *Satanella* will be brought out in a superb manner. Ethel Lynton has been especially engaged to personate the title role, in which she scored such a success at the Tivoli Gardens a few months since.

Items: Will M. Randall, Harry Colton and wife (Abbie Pierce) and Charles Matthews, late of the Colton Kennedy Comedy company, returned to San Francisco a few days since from British Columbia. The recent tour of the Colton Kennedy Comedy company did not prove successful up North. M. A. Kennedy formed another company, and was playing in British Columbia to good business at last accounts. The new comedy-satire, *Senator Silverbags*, however, proved a success, and was the only play that drew well. The entire press of Oregon, Washington Territory and British Columbia pronounced it the finest comedy ever played in those regions, as well as the best arranged American satire that has yet been produced. The future of Senator Silverbags appears very bright, and its advent in the Eastern States shortly cannot be but a flattering success—Fred W. Bert will succeed W. A. McConnell as manager of the California Theatre, all reports to the contrary notwithstanding. This arrangement was brought about by the recent bluff on Bert's part that he would shortly open the Grand Opera House and paralyze (metaphorically, of course) all the theatres here with sterling attractions at reduced rates of admission. C. H. McConnell as the representative of Haverly, doubtless took in the situation at a glance, and puts Bert in as manager of the California, thereby shutting off what he (McConnell) thought might be a dangerous opposition. Bert is a shrewd one, and as a theatrical wire puller has very few equals. Ethel Lynton's benefit at the Baldwin Saturday afternoon was well attended and netted the little lady something like \$300—so I am told. Miss Lynton and her husband (Will H. Bray) will be members of Mestayer's Tourists next season. They were originally with this party, and Bray is the author and original of the "50 cents all round, please."

Mrs. Sudah, whose name is endeared to every San Francisco theatre goer, was the recipient of a complimentary benefit at the Baldwin Saturday night. The New Magdalen was finely played, and in addition to which an olio was given. Receipts \$1,100.—California productions are beginning to look up in the East. Clay Greene's *Chispa* has been accepted by Davis and Hayden, who will star Marion Elmore in it. Brooks and Dickson have Senator Silverbags under consideration for Raymond for next season, and Dave Belasco is hard at work on two new plays for Eastern people.—Edward Browne, of Good as Gold notoriety, has returned to this city from his pilgrimage to the Sandwich Islands. He will leave for the interior of the State with a snap company in a few days. Browne recently married Jennie Boyer, an operatic vocalist of some reputation here.—Will W. Randall, late editor of the *Dramatic Brevelies*, has accepted a lucrative position on the *Daily Report*.—The death of Oscar G. Bernard, for many months the active business manager of the original Hazel Kirke company, last Thursday, cast a gloom over the theatrical fraternity here. He was a great favorite with everybody, especially the newspaper men, and his place will scarcely be filled. His body was embalmed and sent East Sunday. His wife, who was with him when he died, is nearly heartbroken over his unexpected demise. A beautiful funeral service was given Sunday over his remains, under the auspices of the two S. F. lodges, of B. P. O. E., of which order Mr. Bernard was a member—of the St. Louis lodge, I believe.—W. E. Sheridan takes his farewell benefit at the California this (Tuesday) afternoon, when he will give his famous impersonation of Louis XI. A monster olio will be given in conjunction with the drama, and an immense attendance is looked for. Mr. Sheridan leaves for Australia by Saturday's steamer, under engagement to J. C. Williamson, the Anglo-American actor and manager. D. Selim, a newspaper man and companion of Mr. Sheridan in the capacity of business manager.—John R. Shattuck, treasurer of Haverly's California Theatre, takes a benefit at that house Sunday evening, 4th, Boucault's *Octoroon* will be the attraction. Shattuck is one of the most popular theatrical men here, and a packed house will probably greet him.—Ed. Marble takes the late O. G. Bernard's place in the Hazel Kirke company temporarily.—The Standard Minstrels and Charles Reed's Muldoon Picnic company are doing an immense business up in the Web foot country, having completely captured the Oregonians.—Jay Rial's Uncle Tom's Cabin company have been doing a large business in the interior. They sailed for Oregon May 30.—Mark Thall of Haverly's California Theatre left for the East a few days since in advance of Aldrich and Parsloe's My Partner combination. He returns with J. K. Emmet.—Robert Duncan Milne, a very bright and clever newspaper man, is now editing the *Dramatic Brevelies*.—Callender's Georgia Minstrels play a brief engagement at the Baldwin Theatre, commencing 12th.—Charles L. Andrews, late manager of Haverly's California Theatre, is now in advance of Jay Rial's Uncle Tom company. He is also peculiarly interested, I believe.

Heuck's Opera House (James Collins, manager): Haverly's Comic Opera troupe, under the management of F. W. Paul, terminated the season at this theatre very successfully, 3d. Aside from the chorus, which exhibited elements of weakness in its ensemble, the party will compare favorably with any similar organization seen here the present season. Patience constituted the programme May 29, 30 and 31; and Mascotte was presented remainder of engagement. Seymour's Bunthorne and Lorenzo were meritorious efforts, and won for the artist unqualified praise. His stage action is certainly equally as good as Dixey's, while his vocalism is far superior. C. M. Pyke possesses a clear tenor voice, but fails to imbue his characterizations with the necessary spirit. Emma Howson's Patience is strikingly suggestive of Rose Temple, both in costume and action. Manager Collins' benefit occurs 5th, and John Fennessy's will take place 12th.

Novelty Theatre: This house having closed for the season, the attaches on Monday night celebrated their summer vacation by giving an afternoon and evening picnic at Ridgewood Park. There was a great crowd in attendance, and every one seemed to enjoy themselves and certainly those interested in the project were well pleased, as the affair, from a pecuniary point of view, was a great success. Messrs. Theall and Williams kindly tendered the use of their house for a musical and literary entertainment for the benefit of the South Baptist Church of Brooklyn, and on Wednesday night the house was crowded. An excellent entertainment was presented and many well-known members of the profession took part.

Grand Opera House (John W. Norton, manager): Closed.

People's Theatre (Mitchell and Robertson, managers): The Rentz Santley troupe did a fair week's business. Robert McWade in *Rip Van Winkle* 4th.

Park Summer Theatre (John J. Collins, manager): This establishment opened May 28 to a large audience. Mascotte was given by one of the best companies ever seen here in that opera. Amy Gordon as Bettina, W. H. Morgan as Pippo, and the remainder of the cast were excellent. The garden and its surroundings are fresh, bright and beautiful, and the new scenery and drop curtain, by Ernest Albert, are gems. Olivette and Billee Taylor are in preparation.

Urhrig's Cave (John J. Collins, manager): The Passing Regiment has proved a great success, and is presented by one of the best

active attendance. Annie Hart's vocal effusions were received with favor, and insured the capable little artist's retention on the card for an additional week. Among the more prominent specialty artists booked for present week, are: Manchester and Jennings, the Allens and Annie Woodland. Manager Smith intends introducing the patent steam lower during the Summer season, and with a great monopoly in the amusement line. The Gold Mine will scarcely accommodate its patrons. Hugh Egan, who is officiating as stage manager is thoroughly conversant with his duties.

Items: The Dramatic Festival Guarantee Fund is now reported as aggregating \$53,000.—Julius Cahn, formerly treasurer of Pike's Opera House, under Miles Ballenberg regime, contemplates the somewhat hazardous feat of managing Catherine Lewis' affairs during the season of 1881-82.—Kate Forsyth, leading support of John McCullough during the past three seasons, has gone to Hot Springs, Ark., seeking to remedy rheumatic ailments, from which she has been suffering for some time.—C. W. Vance left for Lansing, Mich., 2d, to join the Murray Ober combination for a Summer Season.—Bob Miles contemplates a metropolitan invasion on or about the 20th.—Anna Bishop, supported by Florence Rice-Knox and company, under the directorship of Charles Pratt, will give a series of concerts at Music Hall, 19th, 20th and 21st.—The re engagement of three of the Grand's last year employees is already announced, viz.: Charles Kover, doorkeeper; Louis Bauer, chief usher, and C. Bauer, assistant treasurer.—Jim Fennessy's benefit at Heuck's, 17th, will be marked by the appearance (the first on any stage) of twenty young misses from one of our fashionable dancing schools.—The remodeling of the Grand will commence 7th, and will require several weeks in its completion.—Frankie Jones, a well known specialty card, and one of the most precocious juveniles extant, benefits at the Highland 13th; Emerson and Clarke, prominent vaudeville artists, were in town 1st, en route to Mount Clemens, Mich.—Billy Wintburn, of this city, will act as aviator courier for Gus Williams coming season.—Hubert Heuck is paying a visit to friends in Lancaster, Ohio.—Manager E. Rosenbaum, of the Leavitt Rents Santley combination, was in the city 1st, on business connected with his troupe. It is currently reported that the genial manager will shortly wed Rosa Lee one of the leading members of his troupe.—Strobridge and Company, of this city, are preparing some handsome lithographic work for Gus Williams and his new play.—Smiley Walker, Jules Cahn and Harry Kline, meet in daily session at Andy Gilligan's, and after transacting the regular routine business before the board, regale their friends with incidents of professional life on the road and dilate upon beauties of life in the metropolis, more especially the Union Square.

Brooklyn. Park Theatre (Col. W. E. Sinn, manager): Harrigan and Hart opened to a packed house on Monday evening with *Squatter Sovereignty*. The representation is well up to the standard, and equals the performances given at the Comique. The management has spared nothing which could add to the mounting of the piece. The play will be kept on next week.

Grand Opera House (Nick Norton, manager): Last Saturday evening a benefit was given Annie Ward Tiffany, at which portrait souvenirs of Miss Tiffany was given the ladies. The amount realized is about \$1,000. Miss Tiffany was assisted by George R. Edison, G. W. Thompson, I. W. Wren, George Morton and Percy Garrett.

Hyde and Behman's Theatre (E. D. Gooding, manager): A strong bill is being played this week, upon which we find the following: Dan Collyer, the Four-in-Hand Quartet, Parker's Dog Circus, Haley Brothers, Harry P. Dixey, Mary Leyton, Fields and Leslie, W. H. Landis, Fowler Brothers, Frank M. Wills, J. D. Kelley, William Dwyer. The ballet attached to Nick Roberts' Specialty company was withdrawn early last week by the management, because there was too much of that sort of thing.

Items: Nick Norton received from his benefit of Tuesday last about \$775.—The Grand Opera House has been leased for next season by Colonel Theodore Morris, of Columbus, Ohio. It will open in September. Many attractions are already booked. Mr. Morris will superintend in person.—Manager Norton was presented with a gold-headed cane by employees on his resigning the management of the Grand.—The following are some of the attractions booked at the Park: Hess Opera company, Mary Anderson, Maggie Mitchell, Mme. Modjeska, Rose Eytting, Mlle. Rhea, Kate Claxton, Annie Pixley, Minnie Maddern, Margaret Mather, Madame Geistering, Fay Templeton, Jefferson, Barrett, Boucault, Robson and Crane, Raymond, Odette company, Nat Goodwin, E. F. Thorne, Vokes Family, Hanlons, Sol Smith Russell, Joseph Murphy, Harrigan and Hart, The White Slave, Wyndham Comedy company, Lights of London, Hearts of Oak, Hague's Minstrels, M. nkind, Romany Rye, Taken from Life, the Lingards, and James O'Neill.

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Urhrig's Cave (John J. Collins, manager): The Passing Regiment has proved a great success, and is presented by one of the best

companies ever seen in St. Louis. It will be repeated until the 11th, when Pins and Needles will be given.

Items: The Pickwick Theatre opens 6th in *The Chimes of Normandy* by the Hess Acme company.—Alex. R. Webb, manager last season for Robson and Crane, has purchased a half interest in R. M. Yost's new society play *Brentwood* and will put it on the road in October for a season of thirty weeks with a first class company, visiting the larger cities only.—The Ford Comic Opera company will succeed Pins and Needles at Uhrig's Cave.—Ed Zimmerman, W. F. Dickson and W. Slocum, treasurer, assistant treasurer and stage manager at Pope's Theatre, all sever their connection with that establishment at the close of this season.—Henry W. Moore, the best of St. Louis critics and a talented journalist whose terse and news sense has contributed greatly to the success of the *Post-Dispatch*, of which he is city editor, has been elected secretary of the Elks' lodge in this city.

BALTIMORE. Front Street Theatre (Dan A. Kelly, manager): The season closed on Saturday night, and the week's business was quite large. Minnie Oscar Gray and W. T. Stephens appeared in their own version of Jack Sheppard, in which they introduce their dogs, and the drama was well given. The olio preceding the drama included Annie Boyd, Miles Morris and Billy Kennedy.

Items: The Monumental Theatre will present during the current week, athletic sports every afternoon and evening.—Manager Fort has decided to give a Summer season of light opera at the Academy of Music, and will open July 3.—A patriotic drama, *Tried and True*, is billed for the Holiday Street Theatre during the G. A. R. Encampment.—The Bartholomew troupe of trained horses has been drawing big houses and will remain at the Academy for another week.—Tom Karl, Marie Stone and W. H. McDonald were in town last week rehearsing with the amateurs. They appeared in *Chimes of Normandy* on Monday night at Catonsville. Pinafore will be given on Friday.

COLORADO. DENVER. Tabor Grand Opera House (W. H. Bush, manager): The Mitchell Pleasure Party closed May 27 to tight business. The Conley Barton Comic Opera company opened 29th for one week. Charlotte Thompson comes 5th for one week.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Ferguson Bros., May Raymond. Business fair.

CONNECTICUT. NEW HAVEN.

Our season is virtually over, and a brief summary of the year's work is in order: Carill's Opera House (Peter R. Carill, proprietor): I have reported at this house since August 26, the advent of eighty companies, playing 152 dates—among them the finest attractions that have played this season.

Grand Opera House (Clark Peck, proprietor): The season was closed 3d by the San Francisco to a full house. They give the freshest show we have heard from a minstrel company this year. Manager Peck has corralled sixty-six companies, giving 122 performances, including the best minstrels and variety combinations on the road and many other sterling attractions.

New Haven Opera House (Minnie Cummings, lessee): John N. Near had charge of the house until January 1, and it was then in a flourishing condition. Since that time Miss Cummings' management has been well-intentioned, but unfortunate, to say the least. The season's work is forty-two troupes, giving 102 performances.

American Theatre (Press Eldridge, manager): For the first time we have this year had a first-class variety season of thirty-five weeks, which was opened by W. S. Ross, of Hartford, who made way for Mr. Eldridge. We have had over 350 people, a decent show, and the management has been well patronized and has made money.

Items: The Athenaeum has caught about twenty dates this season.—The sum of the above covers over 600 legitimate performances on that our 60,000 people have been called on to support. I need not say they have not done it, and they should not have been expected to.—Minnie Cummings will not continue her lease of the New Haven Opera House. It will probably go to a go-ahead manager, whose name I cannot now publish.—Barnum came June 3, and drew over 25,000 people at his performances.—I wish here to acknowledge the uniform kindness which has been shown me by everyone this season, which has been such a busy one.—THE MIRROR certainly has a good hold on the profession.

NORWALK. Opera House (F. W. Mitchell, manager): Clara M. Spence, a young lady who has acquired a good reputation as an elocutionist, made a very successful debut as an actress as Hazel Kirke, under the management of W. H. Bishop, manager Madison Square company. She is a very pretty little lady, and makes a fine appearance on the stage. Her style is easy and graceful, not at all staid, nor does she overact—a fault common among debutantes. She made a decided hit, as did also John Jack as Dunstan Kirke. The support was fine with one or two exceptions. C. W. Bowser as Pittacus was all that could be desired. Frances Bishop made an excellent Dolly Dutton. The company will make a tour of New England and will probably visit Canada.

WATERBURY. The past season has been a very successful one. About sixty attractions have appeared, including the best that have been on the road. The most remarkable was the appearance of Edwin Booth in *Hamlet* without costume, the car containing baggage being left behind. The outlook for next season is particularly good. Manager Jacques having already made some excellent bookings. W. L. David, of this city, has opened in Irving Hall a first class variety show. His present company gives a good, clean entertainment, and he will undoubtedly receive the large patronage he deserves.

DELAWARE. WILMINGTON. Opera House (H. ylia, manager): Alvin Joslin, May 31, to large house. Our season closes 8th, with B. W. P. and W.'s Minstrels.

DISTRICT OF COLUMBIA. WASHINGTON. National Theatre (John W. Albaugh, manager): Lawrence Barrett Dramatic Club in *Julius Caesar* and *Merchant of Venice*, 2d and 3d, to good houses. Charles B. Hanford gave a very good rendition of the part of Cassius for so young an actor. I understand

he is engaged for next season with Stafford. He promises well and his friends expect great things of him in the near future.

Ford's Opera House (John T. Ford, manager): The operas of Penelope and The Rose of Auvergne will be given by Washington talent for benefit of Society for Prevention of Cruelty to Animals, 9th.

Capital Theatre (Jake Budd, manager): Nimmie Kent, Weston and Hanson, The Burtons, The Horseshoe Four and others. Jake Budd has benefit 5th, and the O'Neils on the 9th. Billy Carroll's company 12th.

Theatre Comique (T. E. Snibaker, manager): Immense company this week. Among them Capitola Forrest, Carrie Howard, McCarthy and Monroe, Crandall and Eastwood and The Clipper Quartette. Fanny Lucille's Ballet Troupe 12th.

Auber's Summer Garden: The Rainer Tyrolean Singers and fine orchestra this week. First night for benefit of the Garfield Memorial Hospital.

ILLINOIS.

JOLIET.

Opera House (E. S. Barney, manager): Florence Herbert, under management of Whitley and Selleck, opened 1st for three nights, and closed season in Ruth Tredaett, the Tramp, after only fair business. Whitley and Selleck have dissolved.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Theatrical news at present is very scarce, nothing booked but Litta Concert company for 9th.

Item: The new Opera House is fast approaching completion, and will be opened in September.

ROCKFORD.

New Opera House (J. P. Norman, manager): Januscheck in Mother and Son May 27. The performance was a fine one and was enjoyed by a large house. Booked: Frank Mayo 9th, Anna Dickinson 12th; Litta Concert company 23d.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Ford's Comic Opera company in Manola 1st to a fair house. Robert McWade comes 3d; J. K. Emmet 12th.

INDIANA.

EVANSVILLE.

Opera House (Thos. J. Groves, manager): Charles E. Ford's English Opera company in Billee Taylor May 29, to fair house; performance first class in every respect. Nothing else booked.

Turner Hall: King and Castle's Celebrities, consisting of Dave Oaks and Jessie Boyd, Arthur Doty, Ward and Lynch, Mme. Zoe, Lillie Elles, Charles Diamond, Mr. and Mrs. Joe Allen, and the Morello Brothers, have been playing this week to crowded houses.

Apollo Theatre (John Albecker, proprietor): This beautiful place of amusement has been filled almost every night with a large and enthusiastic audience.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Audran Opera company 2d and 3d in Snake Charnier and Olive to fine business. Wallace McCreery's place is now filled by Richard Valera, and aside from nervousness, which is excusable on account of its being his first attempt at leading business, the gentleman sings and acts the part exceedingly well. The Audran company has made hosts of friends here and will receive a warm welcome whenever they choose to return. Catherine Lewis and Lily Post divided the honors.

Park Theatre (J. B. and G. A. Dickson, proprietors): Hunker's Dime Museum all the week to fair business. The performance was fully worth the price of admission, and that was all that was necessary.

English's Opera House (Will E. English, proprietor): House closed during entire week.

Zoo Theatre (Gillmore and Whalien, proprietors): The usual crowded houses ruled during the week. Next week comes Sweet and Ryland, Beeson and Fox, Kelly and O'Brien, Specialty Trio (Jennie Reese, Irvin Bush and Charles Reese), Senator Frank Bell, Baker and Gardner, Fannie Knight and George Racine.

Arena: Circus Royal 7th and 8th; Cole's Circus, 12th.

Items: Nothing booked at any of the theatres except the Zoo.—J. P. Whalien, of the firm of Gillmore and Whalien, and manager of the Buckingham Theatre, Louisville, was in the city Saturday.—Will English has gone to New York to book attractions for next season.—The Elks went to Cincinnati Sunday to assist at the dedication of the new hall of Cincinnati Lodge. Through the kindness of the Cincinnati brethren and the railroad officials they were all returned in tolerably good condition to their friends.—Fred Lenox, of the Audran company, received while here a telegram calling him to New York, where his wife is seriously ill.—Manager McCaull received a message the same day, announcing the death of his father.

KOKOMO.

Kokomo Opera House (H. E. Henderson, manager): Harry Webber in Nip and Tuck May 25 to good business.

Arena: Cole's Circus is extensively billed for 20th.

Items: Tom Murray, of this city, left May 23 with R. C. Campbell, contracting agent for Cole's Circus, to act as his assistant.—Several first class attractions have already booked for next season. Two Madison Square companies—Esmeralda and Hazel Kirke are among the number.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Nothing important for past two weeks.

Crystal Palace (J. Slider, manager): Usual variety this week.

Item: Lewis Shrader, of the Melville Opera company, is visiting his parents in this city.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Ford's Opera company presented Billee Taylor before a large and appreciative audience. There is nothing booked for balance of this season.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): The bill this week is the best that has been presented this season.

Arena: Cole's Circus is billed for the 14th.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): A fair house greeted Robert McWade's representation of Rip Van Winkle, May 29. With the exception of Louise Halbee, who took the part of Rip's wife, the support was very poor. Tony Denier's Humpty Dumpty company appeared May 31. Numerous peals of laughter and rounds of applause testified to the satisfaction given.

Furnished Rooms was given by the C. H. Smith combination at matinee and evening performance of 3d, to fairly good business. The dates of the 7th, 8th and 9th have been secured by the Burlington Boat Club for the presentation of the fairy operetta. The Naiad Queen. Frank Mayo in Davy Crockett is the next regular attraction, being booked for 17th.

Grimes' Opera House (R. M. Washburn, manager): Temperance and anti temperance lecturers have monopolized his house for the past week, and promise to do so for a week or two to come.

Arena: Cooper, Jackson and Company's flaming posters herald the coming of their Caravan 9th. Batchellor and Doris' Circus is billed for 21st.

Item: The regular season at the Turner Theatre closed May 28. Manager Daldorf will open the house at the beginning of the Fall season with a new stock company, a number of the members having been already engaged.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Tony Denier's H. D. May 29, to big house, notwithstanding Coup's Circus same date.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Big Four Minstrels came May 27, to good business and gave a good performance. A large audience greeted the Litta Concert company 29th, and the splendid troupe gave a fine entertainment. Tony Denier comes 5th.

DUBUQUE.

Opera House (Duncan and Waller, manager): Tony Denier's H. D. company came, May 27, to good business, giving general satisfaction; company good. Lawrence Barrett appears 7th, in Richelieu. Barrett is a great favorite here.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Robert McWade, in Rip Van Winkle, came Decoration Day. Weather very bad; but attendance good, nevertheless. Lawrence Barrett is booked for 3d, and will present Richelieu; Jane Combs, as Julia, in the Hunchback, 6th; school entertainment 9th; Tony Denier's H. D. troupe, 20th; Frank Mayo (Davy Crockett) has asked for dates in this month.

Gibson's Opera House (P. Gibbons, proprietor and manager): House closed.

Item: R. S. Ranson, who has been associated with Mr. Hughes in the management of new house since October 1 last, has withdrawn from connection therewith.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Tony Denier's H. D., 1st; Frank Mayo, in Davy Crockett, 2d; both to large business. Nothing booked at present.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Litta Concert company May 26 to fair house; performance good. Morton's Big Four Minstrels 30th to large; above the average.

Items: There is a good opening for a first class circus. None booked for this Summer.

KANSAS.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Frank Mayo as Davy Crockett May 31 to good house.

Item: Lawrence is to have an elegant opera house. The old one is being enlarged and remodeled.

LEAVENWORTH.

New Opera House (D. Atchison, manager): Frank Mayo, supported by Laura Gancy and fair company, played Davy Crockett to light business. St. Louis German Dramatic company comes 9th.

TOPEKA.

Topeka Opera House (Lester Crawford, manager): Frank Mayo as Davy Crockett May 27 to large house. Mayo never fails to give satisfaction, and is always well spoken of. In Miss Clancy he has excellent support. Lawrence Barrett, notwithstanding a heavy rain, attracted a packed house 1st; support good.

Park Theatre (W. H. Green, manager): Business this week larger than ever. New arrivals: The Hermans, the Evanses and Ida May.

Items: Mr. Mayo presented each lady who attended his performance with a photograph of himself.—The Opera House closed with Barrett's engagement.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (J. S. Borden, treasurer): San Francisco Minstrels, May 30, gave a fine entertainment to a large and well pleased audience. They close at New Haven, 3d, after a very successful season of eight weeks.

Arena: Barnum and Jumbo come 28th.

Items: The season at the Academy has been the most successful, except the first, since the house opened.—C. H. Smith, whose company is playing at the Boston Theatre this week, was formerly manager of the Academy. He talks of booking his company here in Two Orphans at the end of the Boston engagement.—Edwin Booth, Jan. 2, had the largest house of the season, \$1,450, and the Carreno Donaldi Concert company, Dec. 9, the smallest, \$28. Oliver Doud Byron had the largest gallery ever seen in the house, 861 tickets being sold, which is 141 more than the gallery seats.

HAVERHILL.

City Hall (Albert Gage, agent): Lilly's combination, a snap variety troupe of amateurs from Lowell—a very bad show—to poor business 3d.

Arena: Barnum and Jumbo 8th.

MICHIGAN.

ANN ARBOR.

Hill's Opera House (H. R. Hill, manager): Season closed with Jay Rial's Uncle Tom's Cabin company No. 2, to fair house.

Arena: Forepaugh's Circus comes 14th.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): Annie Dickinson in Hamlet 29th, to a good house. The piece was poorly mounted, and the company very bad. Booked: Lawrence Barrett, 13th; Tony Pastor 20th.

KALAMAZOO.

Academy of Music (John V. Redpath, manager): Januscheck and company came May 29, in Mary Stuart; large business. In Mother and Son, 30th; light house. Company only fair.

Item: Januscheck season closed here. Madame goes to her home in Boston, and during the Summer will pay a visit to her sister in Prague, Bohemia.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (U. F. Craig, manager): N. C. Goodwin company, Hobbies, May 26 and matinee 27th. Member for Slocum evening 27th to good business. Lawrence Barrett in Julius Caesar 30th to good business. Coming: Tony Denier's Humpty Dumpty 10th; Haverly's Consolidated Mastodon's 14th.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Genevieve Rogers and Frank Aiken appeared May 26, 27, and matinee, in Maud Muller, Scrap of Paper, and Ticket of Leave Man to very light business. Rainy weather cut down their receipts very materially. Miss Rogers and Mr. Aiken were well received. The support was mediocre. Nat Goodwin May 29, 30, 31 and June 1, in Hobbies and The Member for Slocum. Business fair. The latter play elicited favorable opinion, as did Mrs. Goodwin (Weatherby) in her portrayal of the strong minded editress. Charlotte Thompson in Jane Eyre, 2d and 3d. Sale of seats good and business fair. Booked: Haverly's Mastodon Minstrels, 15th, 16th and 17th; Chickering Quartette of Chicago, 8th.

McDaniel's New Theatre: This theatre, (formerly the Coliseum) has lately come under new management, which promises better results. Business large, and a good performance is on the boards. This week and next, the Leons, Ida Bertha, Lizzie Norris, the Wentworths, Conners and Kelly; Leath combination.

Items: The Rogers company report a very good season. Will present Maud Muller only next season, which has proved their best attraction. The Goodwin company also report a big season.—Januscheck's receipts were \$1,500.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Heywood's Minstrels drew in over \$300 May 27. The performance was light, and not at all equal to the expectations of the audience. Booked: Tony Pastor 15th and 16th.

Arena: Comp's Great Circus 6th; Pells Brothers' 16th.

Conley's Varieties: Good business. New faces Eva St. Clair, Grace Barron, James McAvoy and Pat McGilone. Irene Somers and Alice Gilmore closed two weeks' engagement.

Item: Manager Hains, of the Opera House, is on a tour of examination, visiting opera houses in St. Louis, Cincinnati and Chicago in order to perfect plans of new opera house to be erected this season.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Frank Mayo in Davy Crockett May 25 to a well filled house, and seemed to please as well, if not better, than at his former visit. Julius Caesar, 29th, with Lawrence Barrett and company, whose talents seem to exist—only on paper—in the east. Indeed, the play was given in a very tame, lifeless sort of way. The house was filled with Lincoln's best society, every desirable seat being taken several days in advance, and as the patrons of the theatre have the right to expect an equivalent, as "they pay their money," and ought to "take their choice." Nat Goodwin has cancelled 5th. Tony Denier has paper up for 7th, having changed his date of 8th.

Item: MIRROR on sale at G. W. Fawell's, 11th street, near Commercial Hotel.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Lafayette College Glee Club delighted a small audience with their excellent singing May 30. Alvin Joslin Comedy company to good house 1st. The company did not quite come up to expectations.

Grand Central Garden (John Winter, proprietor): Business during the past week has been very good. Departures: Frey and Marshall, the Russells and Lillie Raymond. Announced: The Aikens, Phillips Bros. and Maggie Willett.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): The Audran Opera Comique company is announced for two performances 10th—Olivette—at matinee and The Snake Charnier in the evening.

Twiddle and Music Halls both closed.

Levantine's Theatre (F. F. Levantine, manager): Business excellent—as usual. Bryant and Hoey in their musical sketch, Farrell and Ryan, comedians, and Frank McNish, Ethiopian comedian, have been principal attractions. Announced for 5th: Kelly and Ryan, Mlle. Barretta, Flora Zaufretta, The Monumental Quartette and others.

AUBURN.

Academy of Music (E. J. Watson, manager): Emmet in Fritz 1st to a 500 house.

Item: Booked at Opera House, 13th, Duprez and Benedict's Minstrels.

BOLIVAR.

Cain's Opera House (M. J. Cain, manager): The Operatic Cantata Haymakers May 31, to good house. Baum's Maid of Arran company 2d, to large audience; best play of the season. Coming: Tony Pastor, 8th.

Arena: Maybury, Pullman and Hamilton's united shows spread canvas here 12th.

BROOKPORT.

Ward's Opera House (Geo. R. Ward, manager): Duprez and Benedict's Minstrels comes 10th.

BUFFALO.

Academy of Music (Meech Bros., manager): Tony Pastor played to excellent houses May 29 and 30. This closes the season.

St. James Hall (Carmichael and Grinard, managers): Fisk Jubilee Singers had a large audience 1st. Leavitt's Minstrels to good audience 3d. Booked: Audran Opera company with Catherine Lewis as the prima donna, 7th and 8th.

Adelphi: Goodrich's Grizzly Adams company did fair business week of 28th. Coming this week: Nick Robert's combination, which will draw well.

Item: Harry Meech has gone to New York to complete arrangements for next season's business.

HORNELESVILLE.

Opera House (S. E. Shattuck, manager): Louis F. Baum's Maid of Arran company played to fair house May 30. The play is a next Irish drama, and was well received. With the exception of one or two minor parts, the company is a good one. The singing of Agnes Hallock was complimented by all. Sometime during the last half of the present month, the company will open in Brooklyn. Hoey and Hardie disappointed us a second time by not coming 31st. They had billed profusely. Season closed 30th. Financially, it has been a success, alike to Manager Shattuck and visiting companies. The house will at once go into the hands of

workmen. New folding opera chairs, new, large and improved dressing-rooms, decorations, etc., are among the changes to be wrought.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): J. K. Emmet 2d as Fritz to a large house. Coming: Carreni Concert company 20th.

Item: The dramatic season has about ended here. Under the management of Mr. Wilgus about thirty well known attractions have appeared here, most of them to good business.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): C. H. Smith's Boston Double Uncle Tom's Cabin company May 31 to packed house. Princess Virgna's Band of Canadian Indians will give a concert 8th, with afternoon exhibition of athletic sports on the fairgrounds.

Item: On the afternoon and evening of the 7th, the Opera House will be occupied by the New York State Press Association, in annual session, the use of the house having been tendered the association by Mr. Allen. Judge A. W. Tourgee will be the orator, and Will Carleton the poet.

ONEIDA.

Henderson's Comic Opera company in Patience, came 1st and gave excellent satisfaction. Jay C. Taylor is a great acquisition to the company. He is all that was required to make it musically one of the strongest organizations on the road. Rose Beaudet as Lady Jane and Edith Barton as Patience are both good. Business fair.

Oneida Opera House: Duprez and Benedict's Minstrels 1st. The Remenyi Concert company 8th.

Arena: Van Amburgh's Circus 16th.

OWEGO.

Wilson Hall, (S. F. Fairchild, manager): Howarth's Comedy company May 30 to poor business. Booked: Henderson's Opera company 16th.

ORWEGO.

Academy of Music (W. B. Phelps, manager): Emmet appeared in Fritz in Ireland, May 31, and satisfied a full house. This closes the regular season here. Taken as a whole, it has been quite successful, and reflects credit on the local management. I understand only two companies a week will be played the coming season.

Arena: Ryan and Robinson's Circus comes 7th.

ROCHESTER.

The past week bare of events, both houses being closed. For this week we have Catherine Lewis and company for one night only (9th), at the Grand Opera House, when the Snake Charnier will be presented.

SYRACUSE.

Grand Opera House (L. E. Weed, manager): The house was crowded to its utmost capacity May 30, and many were refused even standing room—such was the ovation paid to J. K. Emmet.

OHIO.

CLEVELAND.

Eucled Opera House (L. G. Hanna, manager): Tony Pastor drew very fair houses 2d and 3d. Tony's show is this season hardly up to his usual standard, and not near as good as it might be. His best card, Lizzie Sims, who dances light as a feather, has added several new costumes and dances to her pleasing repertoire, but doesn't smile as incessantly as formerly. Elsie Kruger displayed wonderful agility and grace in her brief Highland Fling, and the French Sisters have added a refreshing novelty—their "silent jig"—which is a decided improvement over the customary blatant orchestral accompaniment. Jacques Kruger is the acknowledged "star," but, I'm sorry to say, there is almost too much Kruger. As the Photographer in Edouin's Sparks, he was irresistibly funny; now his fun is overdone. Le Grande Finale—Fun on the Stage—is very thin, and the company does not show up well in everyday clothes. In fact, Tony's company this season is not half tony enough. Audran Opera company in Snake Charnier 5th, and 6th. A Siamese Uncle Tom company opened 12th for one long week. This freak will rank with operatic Uncle Tom. Whether the "doubling" will be in the characters by the company remains to be seen.

Academy of Music (John A. Ellsler, manager): Langdon and Allison's Jim Bowie combination drew good houses 1st to 3d. The periodical Professor Gift Presentation is announced for 5th. Under the Gaslight, for Frank Finney's benefit, will be presented 19th by Mrs. Fannie Marsh, Misses Cady and Miesner, Mrs. Estelle Potter, Messrs. J. B. Curran, John Ogden, F. W. Jackson, Stetson, Clifford, Murray, Woodland, Collins and others. John Ellsler will manage. J. D. Shannon, treasurer, will benefit 26th by the production of a new comedy.

Items: The Dog Show—Cleveland's first—at the Roller Rink this week, will exhibit over 300, and will be well attended. L. G. Hanna enters half a dozen dogs. J. H. Mack is among those offering prizes—his being an elegant silver cup.—Forepaugh's posters appear.

DAYTON.

Music Hall (Chas. D. Mead, manager): The Audran Opera company presented The Snake Charnier May 29 to large audience. The company is, by far, the best opera company that has visited this season. Manager Mead has booked them for an early date next season, and I predict on their return a crowded house. J. K. Emmet closes the season of this theatre 5th.

Memorial Hall Soldiers' Home (Raymond Holmes, manager): The stock company for this season make their first appearance to night (3d) in Led Astray:

Count Rodolph Chandosee.....Frank Roberts
Hector Placid.....Raymond Holmes
George De Lesparrie.....Charles W. Sutton
Saron Mount Goshline.....Leslie Edmunds
Major O'Hare.....C. H. Thompson
Lafontaine.....C. P. Flocton
Huntman.....William Keyston
Armande Chandosee.....Helen Tracy
Mathilde.....Amy Northcote
The Countess.....Elizabeth Andrews
Ranones De Rivoniere.....Lillie Allison
Suzanne O'Hare.....Belle Bailey
Sophie.....Nellie Carlton

Arena: Cole's Circus 9th. The advertising car, No. 3, made its appearance 2d.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Audran Opera company gave The Snake Charnier to rather light business May 31 and June 1. Although Catherine Lewis is billed as the star, Lily Post makes the most favorable impression. Ralph Bingham, the "Big Orator," assisted by local musical talent, had a good house 3d. Billed: J. K. Emmet 8th.

Arena: Cole's Circus comes 6th; Forepaugh's to follow.

Items: A part of the Snake Charnier's and the employees of Comstock's indulged in a

game of baseball 1st; score: Ohio Boys, 23; Snake Charnier, 20.

SPRINGFIELD.

Grand Opera (Samuel Waldman, manager): Audran Opera company in the Snake Charnier, May 30, to a large house.

Black's Opera House (George W. Coles, manager): Corinne and Her Merry-makers 2d and 3d with Saturday matinee to fair houses. Audiences well pleased.

Items: George W. Emery, the well-known manager, will take charge of Black's next season.—There will be several changes made in the Grand. The hall and lobby will be illuminated by electric light; also two electric lamps will be placed in front of the building. The gallery will be extended around the length of the balcony, new scenery added, etc.—Crystal Hall opened May 30. Business good all week.

WINDYKUT.

Bumiller's Opera House (William Stoffe, manager): Roland Reed, in Cheek, gave a first class entertainment to light but appreciative audience. "This an excellent company, and deserved better patronage than it received."

Item: Mr. Reed states that in the four weeks' test of Cheek it has proved more of a success than he anticipated—realizing \$4,000 clear. Will close at Erie, Pa., 3d., and open August 10, Miss Yeaman and principal parties of original cast to remain.

TOLLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Leavitt's Giganteans May 29 to light business. Roland Reed in Cheek 30th and 31st to moderate houses. His new play is undoubtedly a success, and if presented next season with the same excellent company, or one equally as good, it will surely be a go. Emmet comes 10th, Tony Pastor 24th.

Items: Mark M. Herr, having finished his season with Collier's Banker's Daughter No. 2, has returned home for the Summer.—W. H. Power was in town 31st. Mr. Power will manage W. J. Scanlon next season.—Lawrence Barrett, booked for 16th, 17th, has canceled—an excellent move on the part of Mr. Barrett.

POND.—Major Pond has gone to England and those who know all about his private affairs claim that he will arrange for the reappearance of Henry Ward Beecher before coming back. Fred Archer, who purports to be a Titan over there, proposes to squelch this object by writing a letter derogatory to Pond's character to a friend. Humphrey

The Usher.



In Ushering
Mend him who can! The ladies call him, meet,
—LOVE'S LABOR'S LOST.

I have often wondered why the scenic painters of this city have not organized an art club on their own account. Meeting an artist connected with one of the leading houses, Monday, I questioned him about it. "My dear sir," said he, "a club of scenic artists—are you sure you're not crazy? Don't you know that such a thing's impossible?"

"Why impossible?"

"Because it would result in jealousy and beer. That's about the most direct way of putting it. They wouldn't improve themselves by quiet, social intercourse; not a bit of it! They're none of 'em students—all copyists. They get their ideas from each other and merely go on repeating over and over again the faults into which they have sunk. You may state this as the opinion of a man who is one of them." I do state it in just that way, leaving my reader to infer whatever he chooses from the exceedingly plain-spoken artist's remarks.

For my own part, however, I must say that our scenic-painters succeed in producing some mighty fine work for mere copyists. It is agreed that no theatres in the world surpass or equal ours in this particular.

Very little is known about the early history of New York critics; like the harlequin in the pantomime, they come and go no one knows whither. A Brooklyn lawsuit, however, will probably involve one of the band—a very recent acquisition—and in a most interesting manner, too. Student's life at Yale will form the text of the cross examination to which he will be subjected. I am curious to learn whether the collegian or the critic will show to the worse advantage.

Little Miss St. Quinten, whose English praises I have re-sung, justified all that the London boys said about her when she made her debut last week with the Acme company as Serpolette. She is sprightly, pretty and sings very well. Mr. Hess deserves credit for being the first to discover and secure her.

Uncle Tom's opera made poor Harry Cassidy sick it is said. I am sorry for it. Poor Harry Cassidy's lack of capital made Harry Ellis sick. I am sorry for that, too. But why should a benefit be gotten up for him rather than the other? Yet the kind-hearted Spirit proposes a testimonial for the purpose of replenishing Cassidy's purse.

"This is a great country," writes a fair Bristolian, "but I still insist there is no place like home—which is synonymous with New York."

A batch of papers from a pretty member of Fun on the Bristol comes to me this week. They give an idea of the way Jarrett and Rice's absurdity was received in Manchester, the town chosen to begin their British tour. A queer little paper called the *Lancashire Figaro*—which, like most of the provincial papers of Merrie England, looks like a very ancient piece of parchment—prints a remarkable picture of Johnnie Sheridan as the Widow O'Brien, and says: "The large audience assembled last Monday night at the Theatre Royal awaited the rising of the curtain with feverish anxiety. Fun on the Bristol is, perhaps, the biggest 'farical comedy' ever presented in England." Then the writer, admitting the difficulty in finding words to describe the class to which it belongs, fastens upon "an American-Criterion Comedy" as the most accurate name for it. He says that Sheridan's Widow will rank among the highest order of impersonations; Miss Daniels "in the young lady is in every sense a lady, and proves herself to be a gutturalist;" Mr. Tannehill is a clever pantomimist; Mr. Dunbar sang the *Torredor* song from Carmen capably; May Livingston (who was last heard from at Koster and Bial's) infused a wonderful amount of character into the part of the black girl; and Miss Evans was extremely nice as Nora. "The author of the piece," says the *Figaro*, "is Mr. George F. Rowe, a gentleman who has often given a good account of himself as a playwright, as he did when an actor at this theatre." For many reasons, our profession-

als will be pleased to learn that Fun on the Bristol has made a favorable impression. There may be some chance, now, for something better in England.

Mr. James Morrissey gleefully announces that as the result of his recent mendicancy at the Academy his moribund fortunes have suffered an increase to the extent of \$2,575. I doubt it. Nor would my unbelief be shaken by a private view of a photographed cheque of Mr. Morrissey for the amount specified.

They are telling a good joke about the way in which the treasurer of the Acme company outwitted Sheriff Lanigan who was deputed to attach the receipts and other possessions of Hess at the Standard Saturday night at the instance of Novellis, the orchestra leader, who claimed \$480 back salary. While the sheriff was talking to the treasurer through the box office window, a stage carpenter saw a hole under the box office large enough to allow the treasurer to escape with the night's receipts, and evade the limb of the law until later in the evening, when the claim was satisfied. The device was certainly novel, if somewhat destructive to the building. Hess, I hear, was delighted to leave a sum sufficient to cover the expense of repairing the floor, and to bestow a substantial gift upon the carpenter who used his little saw to such advantage.

The news of Henry Irving's engagement to come over a year from next October, under Henry Abbey's management, did not cause very much surprise, for everybody had expected he would soon make up his mind to visit America; besides, the date fixed for the event is remote. No artist, with the single exception of Bernhardt, ever had so much free advance advertising to start out on as the limping wizard of the Lyceum, and there will be a great furore in theatre-going circles when he does come.

Lilian Olcott's manager means serious business. To remove any fears that might exist among the company regarding the financial responsibility of the undertaking, he has given to Simmonds and Brown, his agents, a certificate of deposit for \$50,000, which has been banked. Surely this is a substantial guarantee of a faithful performance of all obligations to Miss Olcott's support.

The *Herald* made a nice muddle of Frank Frayne's advertisement in Sunday's issue. It was meant to have read across two columns; but the foreman blundered and it was divided into two meaningless sections appearing in different parts of the paper. The advertisement was re-inserted without charge on Monday. But where is the boasted system and regularity of the *Herald* which Connerly and all the other humble-pie eaters publicly proclaim are insured by the close espionage of the Young Man?

Miss Edwina Booth having nearly recovered her health, Mr. Booth will be able to sail next Wednesday. If the steamer makes a fairly fast trip he will reach London two days in advance of the date set down for his opening at the Adelphi. By the way, the papers have been afflicting Miss Booth with pneumonia, diphtheria and a whole catalogue of other ills. She suffered from pleurisy, which is in a few respects different from the other maladies.

Mr. Wallack's Victory.

On Friday last, in the Supreme Court, before Judge Donohue, argument was made in the case of Lester Wallack against the ticket speculators to show why the temporary injunction obtained and already noted in THE MIRROR, which restrained them from selling tickets on the sidewalk in front of the theatre, should not be continued until the conclusion of the trial of the case. Howe and Hummel represented Mr. Wallack and the speculators were defended by Charles W. Brooke. The defendants held that the manager had not acted with fairness, as he had permitted the sale of tickets by a speculator named Hamilton after the service of the injunction; that the Mayor's license gave them a right to dispose of tickets and that they were not violating the law; that Mr. Wallack had been reported as having said in an interview that ticket speculators were a necessary evil and that the defendants did not obstruct the streets outside the theatre.

Judge Donohue said that the municipality has no right to license anybody to interfere with the lawful rights of citizens, and if the defendants were trespassing on the plaintiff's property or injuring his business by obstruction, their licenses would not protect them. The Judge reserved his decision, which was rendered on Tuesday, making the injunction permanent. The decision is of such an important nature that we give space to it in full:

In this case the plaintiff claims that the defendant and others obstruct the way to the theatre and interfere with the proper right to which he is entitled as the occupant of the premises on which his theatre is. The defendants do not deny the selling of tickets on the sidewalk in front of the theatre, but content themselves with the denial of doing

so in the vestibule or entrance, or in front of it or in any part except as the license provides. It is substantially admitted that the defendants do claim the right to sell tickets for this theatre on the sidewalk in front thereof, and the first ground taken by them is that they have a license so to do from the Mayor. The answer to this is simply to refer to the opinion of Mr. Justice Van Vorst in *Ely vs. Campbell*, 59 How. Pr. 333, in which this question is considered and to state the conclusion arrived at, that the city has no right by license to appropriate any man's sidewalk or street for any obstruction to him or the public. It does not add to the defendant's right, as he secondly claims, that he is selling what the plaintiff sold him. As well might the man who purchased goods from any wholesale dealer claim the right to sell the goods as purchased on the sidewalk in front of the store from which they were purchased. The authorities referred to in the case cited clearly demonstrate that the city has no power to license any business on the sidewalk or in front of any man's premises without his consent. It is hardly necessary to discuss the question whether the use of the street to carry on any business not necessarily confined to the streets is a hindrance to the public, as it is too plain for argument. If the right exists for one employment not so necessary, it is for all, and people would hardly pay rent for offices if the sidewalk could be had for such uses. It was stated on the argument that the Legislature passed some law on the subject, which was before the Governor, and the decision of this case was asked to be suspended until that was disposed of, as it might give the defendants the right to carry on the business sought to be restrained. What right the Legislature will leave to the citizens or property owners of the city might be difficult to say, and in this case we cannot speculate upon it; but, as this case arose before any such act passed, it must be disposed of as the law is and hold with Judge Van Vorst's decision that the public and the private owners have some rights. I must hold that the motion must be granted.

It is probable that other managers will follow Mr. Wallack's example now that a means for putting an end to obnoxious speculation is found.

Off for Europe.



At eight o'clock Tuesday morning the steamer *Wyoming* backed out from Pier 29, N. R., bearing a large number of passengers bound for Europe in search of pleasure, health, or bent on business. Among the number the following professionals were prominent and noticeable by reason of their clannishness, mirth, good looks, display of diamonds and rolls of Bank of England notes, not to speak of the large number of weeping and wailing friends who were present to bid them God speed and wish them a safe return. The list comprised: Charles Frohman (little cassino) Robert Filkins (big cassino), Howard Spear, John A. Stevens, Ernest Stanley and mother, Stanley Grey, William Hamilton and wife, Charles A. Burke and wife, Thomas Howell and Ricardo.

Before leaving the landing the voyagers and their friends pledged many hearty toasts in flowing bumpers of soda-water and wished that all troubles would be as light as the smoke that rolled up from the Havanas of the smoking portion of the crowd. After much enjoyment in a social way, much hand-shaking and the usual speeches incident to such occasions, the larger portion of the crowd descended to the deck of the tugboat *Excelsior*, which was drawn alongside to carry the friends of the professionals down the bay. For several miles they steamed down the bay together, until opposite the Hook, when the tug turned and brought its cargo back to Pier 1.

Among the number on board the tender were: Daniel Frohman, Wesley Sisson, Ralph Meeker, E. J. Buckley, Frank B. Murtha, Lloyd Brzecz (of *Chaff*), Leonard Grover, Jr., J. W. Summers, Jimmie Williams, Nelse Waldron, and THE MIRROR representative.

Charles Frohman was handed two new plays to read on board ship, beside taking copies of others with him which he proposes to read to English managers. He also had on the coat that he wore when the Prince of Wales slapped him on the shoulder and complimented the Mastodons.

In answer to THE MIRROR's question as to the object of his visit to England, Mr. Frohman said that it was simply to try and arrange for the production in England of various American plays, among others *Hazel Kirke* and *Emmeline*, manuscripts of which he was taking with him. He would be gone only four or five weeks, and would certainly accomplish something during that time.

Col. Filkins' business was to see about the establishment of an American Dramatic Agency in London.

Ernest Stanley goes after European novelties for his Allied Shows, and the other members of the party go simply on a pleasure trip. John A. Stevens succeeded in fooling a great many of his friends who were on board the tug by telling them that he would transfer from the ship and come back with them. They looked for this, as he had given

no intimation that he intended making the trip.

The party that went down the bay were the guests of Mr. Murtha, of the Windsor Theatre.

Mr. Taylor's Shortage.

The publication in last week's issue of THE MIRROR, of a statement made by Mr. Eric Bayley, concerning a shortage in the accounts of Mr. Edward Taylor, his business manager, has brought forth the following statements from those gentlemen. On Tuesday afternoon Mr. Taylor visited THE MIRROR office, and in an interview with one of our reporters, made the following statement:

"The Colonel was produced by the Boston Museum company last Fall, Mr. and Mrs. Bayley being members of the company. James C. Scanlan formed a party consisting of his wife, Rachel Sanger, Maria Davis, C. P. Flockton and Leslie Edmunds. This formed Eric Bayley's Comedy company, with 'the genuine English cast from the Prince of Wales', London, and under that imposing title the company started on the road. Business was simply terrible, the alleged star failing to please the people anywhere, except, perhaps, at Montreal. It is perfectly safe to say that in America the people would not have him.

"There was little business done by the company until reaching New York, where Lester Wallack was given the title role for awhile to 'boom' the piece and help the company along. After the New York season Mr. Bayley again assumed the part of the Colonel, and started on a trip South; but that the Southern people agreed with those of the North in not appreciating the piece or the manner in which it was played, the figures of the entire trip show. The people could not be induced to come into the house after the first night. At Toledo, where the gross receipts for the first performance were \$109.25, those for the second were but \$38.75. At Detroit, the receipts for the first night were \$249.50; second night, \$82.25; third night, \$82.00; Saturday matinee (Saturday is the fashionable day at Detroit), \$79.75; Saturday night, \$92.30. Memphis, first night, \$228.75; second, \$105.25; Saturday matinee, \$37.50; Saturday night, \$47.00. Nashville, first night, \$145.50; second night, \$84; Saturday matinee, \$68.75; Saturday night, \$35.00.

"The last seven weeks of the season Mr. Bayley gave instructions to me to reduce the salary of Miss Rachel Sanger twenty per cent. This was in accordance with a clause in her contract mentioned as a contingency if we experienced serious loss. Mr. Bayley tells me he has made money and enjoyed a 'boom'—does this reduction look like it? He claims to you that he was sorry to take 'harsh measures.' But Mr. Bayley had a half hour's talk with me after having previously taken measures for my arrest. I was arrested, but was immediately released, two well known gentlemen going bail for me.

"He says that I owe him over \$700. That is false. When I left Detroit for Chicago, three days ahead of him, for the purpose of working up business all I could, Mr. Bayley had written to Mr. Hooley denying that anyone had any authority to act for him. He told me, too, at an interview in Howe and Hummel's office, that if I would immediately procure a well indorsed note, he would give me a year to pay what I owe him. How does he expect a man to procure a well indorsed note immediately? It requires time."

"Do you owe Mr. Bayley anything?"

"He claims \$450—the sum I spent in his interest in the entertainment of the press."

Mr. Taylor then submitted the following letter, which he received from Mr. Bayley, and which he thinks substantiates his position that the public would not accept Mr. Bayley in the part of the Colonel and that he (Bayley) made his reasons plain in the letter for playing as he did, which were against Taylor's ideas, and to overcome which he had to spend much money in booming matters:

THE BATES HOUSE,
INDIANAPOLIS, April 21, 1882.

MY DEAR TAYLOR:—Arthur has sent you the papers by which you will see that on the whole the impression is favorable. The usual objection to my not being loud and rough in the character as an American might be obviated by in future putting on the programme simply: Col. Woodwell W. Woodd, (a cosmopolitan). Mr. E. B. and leave out late U. S. Please tell Mr. Stern this; or, if he has gone, kindly write at once on the subject; if not too late, try and do it for St. Louis. By the way, my wife has just told me that certain members of the company are looking forward with great pleasure to the "flying alive" I am going to get in St. Louis and Chicago. I will tell you more of this when we meet. I hope they may be disappointed as I know you will do all you can. Tell the critics that Barnard wishes the part to be played as a cosmopolitan gentleman without brag or bluster, and to show that he is more of a gentleman than those who treat him so rudely. Don't fail to explain this like a good man, also let Stern know at once.

Good luck and God bless you!

Yours,
ERIC BAYLEY.

MR. BAYLEY'S STATEMENT.

Mr. Bayley states that he found after the Brooklyn engagement of the company that Mr. Taylor was short \$480, hence the following correspondence:

14 West 28th street, New York.
Sunday, 12th March, 1882.
DEAR SIR:—You promised me twice to

write me a letter explanatory of your deficiency in your accounts of \$480.11, which I orally admitted by you, but you have not done so, nor have you put in any personal appearance as per appointment. I need not assure you that this is no trifling matter; unless it is fully settled to my satisfaction by 11 o'clock to-morrow, Monday, 13th inst., in some form or other, the adjustment will pass into other hands.

Yours truly,

ERIC BAYLEY.

In reply, Mr. Taylor sent Mr. Bayley the following:

NEW YORK, MARCH 13, '82.

ERIC BAYLEY, Esq.:
DEAR SIR: I am in receipt of your letter of the 12th, asking me for "a letter explanatory of my account." In my sheet of receipts and expenditures for the week ending March 4, you will find carried to your credit a balance of four hundred and eighty dollars. This amount will be reduced by sums not less than twenty five dollars per week until the end of the season, and the final of the tour made to balance completely.

Very truly yours,
EDWARD TAYLOR.

Bayley then stated that the arrangement proposed by Taylor had not been kept, but instead that the shortage had continued to increase.

"I was to close my season in Chicago and I wanted so get as much as possible out of the season, therefore I sent this letter to Mr. R. M. Hooley, manager of the theatre:

RUSSELL HOTEL,

DETROIT, May 11, 1882.

MY DEAR SIR:—Will you please give directions to your Treasurer not to pay any money on my account either before or during my engagement at your theatre without my written authority. The week ending with you being the close of my season, I am desirous of settling personally all my financial affairs. Trusting business may be to our mutual satisfaction.

Yours,

ERIC BAYLEY.

Notwithstanding this, Mr. Bayley says that Taylor drew money from Mr. Hooley and thus kept him out of \$235, \$120 of which is still in Mr. Hooley's hands. "When I demanded a settlement from Mr. Hooley I was met with the information that the money had been attached by Taylor who refused to pay it to me on the ground that the contract was in his (Taylor's) name. I offered to give him one year in which to pay me but he wanted me to lose all that he owed me in order to get the \$120 that was in Mr. Hooley's hands."

A "Child of the Regiment."

Minnie Maddern, the bright little star, has been made the recipient of a pleasant compliment from the first military company of her native city, New Orleans, as the following telegram will show:

NEW ORLEANS, May 25, 1882.

J. H. HAVLIN, Manager Minnie Maddern:
At a meeting held last evening, the Continental Guards elected Miss Minnie Maddern an honorary member and voted to adopt her as the Company's ward. Please see her and advise us by telegraph if she will honor us by accepting the membership and adoption. On receipt of your answer, if favorable, I will forward certificate and badge with full particulars.

E. K. SKINNER, Secretary.

Mr. Havlin at once showed the dispatch to Miss Maddern. The telegram sent in reply to Mr. Skinner stated that: "The honor conferred was an unexpected and pleasant surprise, and Miss Maddern returns her grateful thanks to the Company individually and collectively for the honor and the kindness. Coming from the city of her birth, the remembrance was the more delightful, and she would always be proud of the title of the ward of the Continentals, and hopes never to be other than deserving. She will play at the Academy of Music, September 24, and will be pleased to see the members of the Company at that time."

Reitzel's Remains.

BATTLEBORO, Vt., June 7, 1882.—The body of Herman Reitzel was found at Chesterfield Lake to-day. Remains in good condition. Only's body will probably be found to-night.
RENEW.

Letters to the Editor.

LIVELY COMPETITION.

NEW YORK, June 7, 1882.

EDITOR NEW YORK MIRROR:

In your issue of last week, under the title "Professional Doing," you take occasion, upon the information of one Crawford, to speak disparagingly of the new Opera House at Topeka, Kans., which I am here to represent. Of course you are not to blame; but the so-called manager (?) of the Topeka Opera House (Crawford) dishonestly misstated and deliberately falsified well known facts.

Under letter date of May 28, Mr. Wood, architect of new Topeka Opera House, writes: "We have contracts all let and work going on rapidly. Strong force at work; main floor joists all on." And under telegraphic date of June 1, Mr. Wood states:

(Copy.)

TOPEKA, KANS., June 1, '82.—To Geo. C. Crowther: Crawford is circulating a—lie. Large force of men at work on new Opera House. It will be ready to open Sept. 11, 1881.

L. M. Wood, Architect.
As to the statement that "my circular is a trick and a device," permit me to say that the Topeka Opera House is chartered under the State laws, and it alone (Crowther, manager) is entitled to the name. It is my intention to maintain the rights of my house, and some combinations that have booked with Crawford will find their error when they reach Topeka.

When it becomes necessary to sustain the waning fortunes of a barn like death trap, except opera house, for its manager to resort to deliberate falsehood to secure attractions, it is time that proprietors and managers understood the situation.

Respectfully yours,

Geo. C. CROWTHER,
Manager Topeka Opera House.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

during the year: John E. Owens, Barrett, Nat Goodwin, Strategists, Hooley's Comedy company, Janauschek, Vokes Family, Ford's Opera company, Fun on the Bristol, John S. Clarke, Wilbur Opera company, Hague's British Minstrels, Drummer Boy of Shiloh, Charlotte Thompson, Adams' Humpty Dumpty, Kellogg, Booth, Deacon Crankett, Jolly Bachelors, The Professor, Rhea, German Church Choir, Harrison's Photos, Rose Eyttinge, Ford's Opera company, Two Nights in Rome, Rooms to Rent, Charlotte Thompson, Rial's Uncle Tom party, Fanny Davenport, Thatcher's Minstrelsy, Only a Farmer's Daughter, The Danichefs, Wilbur Opera company, and the May Festivals.

—Manager Williams and wife have returned from New York. They will summer at New Bethlehem, Pa.—John Elliser, Jr., left for Cleveland 5th.—Lizzie Jeremy will shortly leave for New York city. She will, in all probability, be a member of the Madison Square company next season.—Ed and Walter Keyes of Haverly's forces, were in the city last week, attending our races.—B., W., P. and W., will close their season 10th.—Barlow and Wilson have engaged the following people for their new organization: Schoolcraft and Coes, Cal Wagner, T. B. Dixon, Thomas Young, Clipper Quartette; Williams and Fenton, Belknap and Yale, Eddy Fox, and Naomi, the juggler. They will play burlesque upon all the light operas.

RHODE ISLAND.

NEWPORT.
Bull's Opera House (Henry Bull, Jr., manager): San Francisco Minstrels came May 31 to a large audience.

PROVIDENCE.
Opera House (George Hackett, manager): The Vokes Family's new play did not seem to "catch on" very well, and those who witnessed it felt themselves as "truly rural" as the play. The Daniches concluded the week to fair business. The company is a good one. Lizzie May Ulmer's Billy Piper was very much liked. This week George Holland's Comedy company. Two nights of the week will be devoted to benefits—Monday night a benefit to the ushers (Led Astray); Thursday night, Fred Hackett, treasurer, and George Cross, assistant treasurer, will take a joint benefit, when Our American Cousin will be given. The company remains the entire week.

Low's Opera House (Wm. H. Low, Jr., manager): The San Francisco Minstrels and the Emerson Concert company were the two last occasions for the opening of this house. Mr. Low announces the season closed.

Theatre Comique (Hopkins and Morrow, managers): The burlesque on The World is withdrawn this week and an afterpiece entitled Two Romantic Married Men is substituted. A minstrel scene and a good olio constitutes the first part.

Item: C. W. Fuller, Barnum's advance, is in town. He became a member of the Providence Lodge of Elks on Sunday, 4th.

VIRGINIA.

NORFOLK.
After a long struggle to keep open, the Opera House in this city has been permanently closed as a theatre, and hereafter will only be used as a place for concerts, lectures, etc. The Opera House company have leased the building to S. J. Taylor, the former manager, for \$600 per annum. Mr. Taylor is having a floor laid over the seats so as to bring it even with the stage, and will make the first use of it as a skating rink. This house is one with which the entire profession is familiar, and has a history which, if written, would be full of interest. Its going down was caused by the opening of Van Wyck's Academy of Music, which is, by large odds, the handsomest building of the kind in the South. Preparatory to next season, Mr. Van Wyck will retouch everything about his house, and on the 25th a number of scene painters from New York will commence re-painting all the scenery. The Academy has done a good business during the past season, and the outlook is that it will do much better during the next.

WEST VIRGINIA.

WHEELING.
Opera House (F. Reister, manager): Barlow, Wilson, Primrose and West's Minstrels to a full house May 31. No further engagements for this season.

WISCONSIN.

LA CROSSE.
La Crosse Opera House (Howard Cramer, manager): Heywood's Mastodon Minstrels to fair house 1st.

MILWAUKEE.
Academy of Music (Harry Deakin, manager): Gus Williams attracted large houses May 28. His new play, Prof. Kaiser, is much better than Our German Senator. Wallace, Bartelle, Bunnell and Spence 2d, 3d, and 4th in Secret Service, a melodrama of very sensational character. The veritable C. A. Gardner, Dutch comedian, distinguished himself. Minnie Bartelle is a lively little specialty artist. Their business was fair. Lawrence Barrett 6th.

Grand Opera House (J. Nunnemacher, manager): Charlotte Thompson in the New Jane Eyre 6th, 7th, and 8th, to good business. Excellent company. The Child Wife, a play adapted from the Norwegian, by Prof. Wm. M. Lawrence, of local fame, was produced for the first time 2d and 3d, by a carefully selected company, consisting of Henry Ferrie of Gus Williams' company; Joseph Dowling of Rose Eyttinge's company; Tillie Stephany, the talented German actress and Miss Minerva Guernsey of Boston. An excellent ensemble of talent is necessary, as the play is thoroughly unconventional. The author discharges the heavy villain, discards the well worn harrowing vicissitudes of youthful lovers, and with a realism that might fit into any hearer's life. The dramatic unities are strictly observed, the same stage-setting being used throughout the play. So far as the piece has power it lies wholly in legitimate acting. To one who loves the spectacular, there is little in it to satisfy. For a good moral Sunday school entertainment it is A1. The attendance has been good.

Arena: Coup's Circus 17th.

MADISON.
Opera House (George Burroughs, proprietor): Remenyi was generously welcomed May 31, by a highly pleased audience. Never did he appear to better advantage in this city. Repeated encores attested the satisfaction of those present. Anna Dickinson 6th and Barrett 8th will draw full

CANADA.

BRANTFORD.
Stratford's Opera House (Joseph Stratford, proprietor and manager): Duprez and Benedict's Minstrels May 31. There being a firemen's demonstration here the afternoon, business was light. In the evening the company played to a monster house, giving a very ordinary performance. Leavitt's Gigantean Minstrels 1st to crowded house. One of the best performances ever given in this city.

HAMILTON.
Grand Opera House (J. R. Spackman, manager): Leavitt's Gigantean 2d to a fair house.

HALIFAX.
Academy of Music (J. McWilliams, secretary): The Tavernier Lewis Dramatic company gave Engaged May 26 and The Planter's Wife 27th to fair houses. They played Two Nights in Rome at Windsor 29th and 30th to crowded houses, and returning to this city they took the steamer for Lunenburg. After their tour through the provinces, they will return to Halifax and will give several performances before departing for the States. F. S. Chanfrau gave Sam 29th and 31st, New East Lynne 30th and Parted 1st to small houses. They leave here for New York 5th by way of St. John, N. B. J. H. Lytell comes 19th in Youth. The company embraces, among former Halifax favorites, Margaret Lamer, Alma Stuart Stanley, Blanche Mortimer, W. S. Harkins, R. G. Wilson and Rudolph Strong. The Halifax Ideal Dramatic company have engaged May Clare for two months, and will open 12th with The Lady of Lyons. The Swiss Bellringers will appear next month. Lawrence Barrett has applied for dates during September.

Item: J. H. Alliger, the business manager of F. S. Chanfrau, is the guest of one of our leading citizens.

MONTREAL.
Academy of Music (Henry Thomas, manager): Madison Square Hazel Kirke company May 29 to 31st to crowded houses. The play was well put on and was a good close to the Academy season.

Theatre Royal (J. B. Sparrow, manager): Closed. Whimsical Waltons come 14th.

Items: Camilla Urso at Queen's Hall 1st to 3d to fair business.—Mr. Thomas has a large lot of dates already filled for next season at the Academy. At present there is nothing going on but local entertainments.

TORONTO.
Grand Opera House (O. B. Sheppard, manager): This house was opened for Summer season May 31 by Leavitt's Gigantean Minstrels; performance good; business large. Nothing booked.

Royal Opera House (J. C. Connor, manager): Closed.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: Boston, May 29, three weeks.

ANNA DICKINSON: St. Louis, 29, two weeks.

BAUM'S MAID OF ARRAN Co.: Warren, Pa., 7, 8; Franklin, 9; Oil City, 10; James town, N. Y., 12.

CORBINNE MERRIMAKERS: Mansfield, O., 8; Akron, 9, 10; Warren, 11; Ashtabula, 12; Erie, 13, 14.

CHARLOTTE THOMPSON: Denver 5, week; Leadville, 12, 13, 14.

COMLEY-BARTON OPERA Co.: Chicago, Ill., 5, two weeks.

FRANK MAYO: Dubuque, Ia., 8; Rockford, Ill., 9; Sterling, 10; Muscatine, Ia., 12 to 16; Burlington, 17.

FORD'S OPERA Co.: St. Louis, for the Summer.

GEORGE HOLLAND COMEDY Co.: Providence, 5, week; Fall River, Mass., 12; Newport, 13, 5 nights; Troy 19, week; Balston Spa, 26, 27; Fort Edward, 28, 29; Whitehall, 30, July 1.

HENDERSON'S COMIC OPERA Co.: Watertown, N. Y., 8; Fulton, 9; Baldwinville, 10; Ithaca, 12, 13; Elmira, 14, 15; Owego, 16; Scranton, Pa., 17.

HEYWOOD'S MASTODON MINSTRELS: Farmington, Minn., 8; Glenace, 9; Minneapolis, 10.

HAYKEL'S OPERA COMPANY: Boston, 12, two weeks.

KENDALL COMEDY COMPANY: Le Mars, Ia., 5, week.

LAWRENCE BARRETT, Madison, Ia., 8, Milwaukee, 9, 10; Muscatine, 12; Grand Rapids, 13; Detroit, 14, 15; London, Ont., 16, Hamilton, 17. Close season.

LITTA CONCERT COMPANY: Cambridge, Ill., 8; Peoria, 9, Hannibal, Mo., 12; Centralia, 13; Decatur, Ill., 14; Chicago, 16, 17.

LEAVITT'S GIGANTEAN MINSTRELS: Boston, 5, one week, to close season.

MILTON NOBLES COMEDY Co.: Tucson, Arizona, 8, 9, 10; Tombstone, 12, 13; Albuquerque, N. Mex., 15, 16; Santa Fe, 17, 18, 19; Las Vegas, 20; Newton, Kas., 22; Wichita, 23; Emporia, 24; Close season and go direct to New York.

MY PARTNER (ADLICH and PARLOE): Salt Lake, 8, 9, 10; Cheyenne, Wyo., 12; Denver, Col., 13, 14, 15, 16, 17. Close of season.

MORTON'S BIG FOUR MINSTRELS: Minneapolis, 8, 9; Stillwater, 10; Hudson, 12.

M. B. CURTIS' SAW' OF POSKIN: San Francisco, Cal., 29, three weeks; and rest for four weeks.

PROSSA McALLISTER COMR.: Winnipeg, Man., 8, for unlimited season.

ROBERT MCWADE: St. Louis, 4, week. ROGERS-AIKEN COM: Marysville, Mo., 7, 8; Atlantic City, Ia., 9, 10.

THE HANLON BROTHERS COMB.: Boston, 29, three weeks; Chicago, Ill., 19, week.

THOMAS W. KEENE: Halifax, N. S., 5, one week.

THE JOLLITIES "ELECTRICAL DOLL" Co.: Woodstock, N. B., 8; Calais, 9, 10; Eastport, 12.

TONY PASTOR'S COMPANY: Chicago, 4, week; Milwaukee, 12; Minneapolis, Minn., 13, 14; St. Paul, 15, 16; Eau Claire, Wis., 17; Muskegon, Mich., 19; Grand Rapids, 20; East Saginaw, 21; Bay City, 22; Detroit, 23; Toledo, O., 24.

TONY DENIER'S H. D.: Nebraska City, 8; Atchison, Kas., 9; St. Joe, 10.

CINCINNATI.
ADAM FOREPAUGH'S: Kalamazoo, Mich., 10.

SELS BROTHERS' CIRCUIS: Eau Claire, Wis., 9.

MAYBURY, FULLMAN and HAMILTON'S: Dunkirk, N. Y., 8; Salamanca, 9; Bradford, Pa., 10; Bolivar, N. Y., 12; Friendship, 13; Wellsville, 14; Warsaw, 15; Le Roy, 16; Dansville, 17; Genesee, 19; Bath, 20; Addison, 21; Waverly, 22.

Hess' Success with Light Opera

The experience of C. D. Hess, the director of the Acme Opera company, which has just closed an engagement at the Standard, is valuable, inasmuch as it conveys information that well illustrates the experience of one who has become thoroughly familiar with the public, and during the past year has acquainted himself with its wants. His season began on the 8th of August, in Chicago, whence he made a tour of the principal cities of the West, and gradually worked his way Southward. Being fortunate in not having an established route, he was enabled to return to the localities where his success had been the greatest, and thus he found ample compensation in, so to speak, "going back on his tracks." His further advantage consisted in the fact that, until his arrival, the people of the West and South were unfamiliar with the operas that had been made famous in our local theatres. For instance, during the Atlanta Exposition he returned to that city no less than four times and played to large business. He also made a hit in New Orleans, and repeated it in Savannah, Charleston, Augusta and elsewhere on his way Westward. The Northwest cities and towns also afforded him large profit, and for the simple reason that he was enabled, by his freedom from the restraint of contracts, to reach neighborhoods where the inhabitants had not been surfeited with operatic music.

"My repertoire," said Mr. Hess, consists of *Olivette*, *The Mascotte*, *Fra Diavolo*, *The Chimes of Normandy* and *The Widow*. Had there been a demand for more I could have supplied it; but it was evident from the start that the public were well satisfied with what I was giving them, and required no more than the good entertainment and the complete ensemble which they enjoyed in the presentation of the operas I have named. I think I have carried with me the largest musical organization ever taken through the country for such a long period, and the changes, even down to the choruses, have been almost insignificant. The remark does not even except the Grand Italian Opera companies. The number of my people? Well, the average has been fifty four. We have played here for five weeks, and now go to St. Louis, where we open on the 10th of June and remain for ten weeks. The Summer business is very profitable in that city, and the taste of the people is musical. Besides, it is one of my strongholds. Afterwards, on the 28th of August, I shall return to Brooklyn, and beginning an engagement at the Park, play a week, and then go to Philadelphia, Chicago, and so on. Our rest during the entire year will be only about three weeks."

The reporter inquired of Mr. Hess concerning his expectations with light opera as compared with severer music. The manager replied: "There is no question that light opera has elevated the taste of the public. It is shown by the large patronage we have received and the class of people who attend our performances. There are a goodly number of persons, for instance, who admire *Fra Diavolo*, and I find it to my advantage occasionally, especially in the larger cities, to produce it, even though the opera may have been played before them a thousand times."

"And what cities have you found to be the most musical?"

"That is a difficult question to answer, because all through the West and South you find local talent strongly developed. The recent experience at the May Festival in the Seventh Regiment Armory must have satisfied any one that we possess in America a quality of voices that will compare favorably with anything that can be found in the Old World. By the way, before we part I want to add this one thought, that the success of my company has demonstrated that it is not always necessary to be under the control of a prima donna. At no time during my season has it been necessary for me to disappoint the public. Nor has it been, from a professional point of view, desirable to give prominence to one member of the company over another. The ensemble has served to attract, and the public are well satisfied with the perfect performance which it is my ever-present aim to give. The parts are all understudied, and if by reason of illness, or from other causes, it is impossible to present the singers who are announced, some one is always ready to step into the place and nobody is the wiser. This is one of the reasons why my season has been successful."

A New Life of Miss Cushman.

As a standard and accepted representative of the American stage, held by many to be, for a certain epoch, the first in her line, a new life of Charlotte Cushman must have more than ordinary interest for the profession. For this we are indebted to Clara Erskine Clement. It is rather a eulogy than a life, as is apt to be the case with theatrical memoirs; critical discernment does not prevail in its pages. Autobiographies of actors are of more value than so-called biographies; for in them we have amusement and instruction furnished us by the very egotism of the writers. The summary of the career of the tragedienne quoted as having Mr. W. T. W. Ball for sponsor is that, "great as Miss Cushman was as a legitimate actress, I think her greatness went a step beyond when she entered the field of melodramas, and I think, moreover, that her fame as an exponent of Meg Merrilies and Nancy Sykes will live long after her performance of Lady Macbeth and Queen Katherine are forgotten."

The success of Miss Cushman was essentially personal; as Forrest, the chief American actor of his day, relied mainly for his success upon his physical momentum, in like manner was the headway of Miss Cushman to be ascribed to her personal impetuosity. We do not make these ascriptions to detract from the merit of the two great American artists, but to explain why it was that they acquired success in but a few roles. Their power of identification and absorption in imaginary characters was limited. Miss Cushman was essentially an individual actress. Hence her great success in Meg Merrilies, the Scottish Gypsy, which corresponded in person, gesture, natural action, and was even obvious, in her little chants and lullabys, by her prehistoric voice. It was in the performance of this character at a London theatre that she seized the crown. The writer recollects well the letter which the late R. Shelton Mackenzie sent to this country, enthusiastically announcing the hit the American actress had made after so many vain struggles in her own country, the throng, carriages, etc. We have known her to play here at the old Park Theatre, not long before her European triumph, to some twenty-five people, all told, in the house. As a personal incident in no way derogatory to the tragedienne's memory, the writer recalls a visit to Miss Cushman, at about the same period, when he found her in rooms tidy and in good order, on an upper floor of the Howard House in Broadway, at the corner of Maiden Lane, with her mother and her sister Susan (the after Juliet to her Romeo), engaged at the ironing table with great diligence, as was her custom in everything, for she was a working woman.

That Charlotte Cushman was somewhat conscious of her own limitations, she wrote in regard to the acting of Rachel: "I used to look on in a perfect rapture of wonder and admiration at her unapproachable art, and often, as I left the theatre and compared my acting with hers, despair took possession of me, and a mad impulse to end life and effort together."

It will be a perpetual blemish and gap in her professional career that she left behind her no new impersonation, produced no new play, created and interpreted no new part. More and more will actors find that in this direction lies their true course, not only for fortune but for fame. No permanent renown is derived from the perpetual iteration of old characters with merely novel "twists" in gesture, rhetoric and costume.

We find an amusing illustration of the importance attached to new plays at the very dawn of the English drama—when the Great Dramatist was just on the horizon shadowed forth in the Kenilworth of Sir Walter Scott. It is in a scene where Queen Elizabeth, sailing with a company of courtiers and scholars in a pleasure voyage on the Thames, has a petition presented to her from one Orson Pinnit, the keeper of the royal bears, who complains that amidst the extreme delight with which men haunt the play houses, and in especial their eager desire for seeing the exhibition of one Will Shakspeare, the manly amusement of bear-baiting is falling into comparative neglect, since men will rather throng to see these roguish players kill each other in jest than to see the royal dogs and bears worry each other in bloody earnest. "And," adds Queen Elizabeth, "touching this Shakspeare, we think there is that in his plays that is worth twenty bear-gardens." Whereupon she drops into the Thames the supplication of Orson Pinnit, keeper of the royal bears. This seems to suggest that the predominance of the players over the bears was accomplished by the new dramas which the fertility of Shakspeare was constantly providing them. Shall the bears in this, our day, overtop the players and merely mechanical and athletic force triumph over genius, art and intellectual spirit in new and fresh exhibitions of their creative wonders? The business of all to-day to whom this journal addresses itself is to renew and strengthen the triple cord of author, manager and actor, so that it will have the power to draw the world after it and to hold it in bonds so firm and true that they cannot be broken.

Mr. "Irwin" Railroaded.

Our attention has several times been called to crooked work on the part of agents; but at no time have the complaints come in such shape as to allow of us making mention of them. The other day, however, the doings of one Philip H. Irving were made the subject of a conversation, during which it was charged that he had been speculating in theatrical (special) rate tickets and had been placed under the ban of passenger agents.

A reporter of THE MIRROR at once interviewed several prominent railroad officials and others as to their knowledge of the gentleman, and learned that his dealings in New York during the past eighteen months had been nil, with the exception of one case. He went into the Pennsylvania office about three weeks since, and, saying his name was "Irwin," secured an order for a ticket at a reduced rate, because he was agent for the Langdon and Ellison combination. Before the order had been presented and the ticket issued the man was recognized, and another order was issued to the depot ticket agent, instructing him not to sell to "Irwin" any ticket at a reduced rate. This

countermand was obeyed, much to the disgust of "Irwin," and when Langdon and Ellison were notified of the fact and the reasons therefor, they at once—so we learned—disavowed his services.

The reasons given by the railroad men for refusing to deal with Irving at all, unless he pays full fare, are that about a year and a half ago he bought a number of tickets which he sold at an advance to Gus G. Lansing, the Broadway scalper. The transaction was soon found out, and an agreement not to sell any more special tickets to him was made by all the railroad officials in the city. This coming to Mr. Lansing's ears, he at once sent his check to the Pennsylvania office covering the amount of the difference between what he had paid Irving for the tickets and the regular rates, at the same time writing a letter explaining that he was not a party to any intended fraud, nor would he be. The check was returned, with the assurance of the railroad agent that they did not consider Mr. Lansing at fault, and only blamed the agent, who was working to the injury of good and honest members of his own profession. Irving was afterwards, for this exploit, expelled from the Elks.

Cases of this kind are rare things now; but they used to be common. At the time when competition was great, very low rates were made and not so much trouble was taken by railroad agents to assure themselves that people purporting to represent theatrical companies were really such. The railroad men are generous in praise of the agents of the present time, and say that they often regret that the new pool does not allow them to make better theatrical rates than they do.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

PROVING PRIORITY.

EDITOR NEW YORK MIRROR:

DEAR SIR:—There exists a class of intellectual idiots who persistently assert that Bacon wrote Shakespeare, and another, more credulous and less intelligent, who unhappily believe that Boucicault and the author of Coney Island wrote everything else; and now comes a gentleman from Cincinnati (more Bacon) who claims the tragic-comedy of The Barnstormers, and proposes to prove his title clear by enclosing you a slip with a date, July, 1881, which, strange to say, is not a good date for the gentleman from Cincinnati, considering the fact that I also have a date (which has no slip), and is confirmed by the records of the Librarian of Congress—1880—which latter date appears to antedate the former date—paradox tho' it be.

An now a few more facts in re the Cincinnati Bacon and The Barnstormers. I wrote the sketch to oblige an old and valued friend, Ames G. Torrey, of Brooklyn. Fortunately for him, perhaps, he died before I could read it to him, and I then inflicted it on another friend, the Rt. Hon. Thomas Whiffen, of New York, who, thanks to a vigorous constitution, has thus far survived the shock. More than this, I gave it to the public (time—Atlanta, Ga., September, 1880), and I also gave it to my friends, the critics, as a quid pro quo. I might add their opinions, as:

"The Barnstormers are upon us—fly to the woods."

"We have seen it—and survive."

"We can never forget them—we wish we could."

But I forbear, as no man is compelled to criminate himself. I enclose you a cast and a title. Please file them against future Trichinas—I mean Tichbornes, to whom commend the following: At a German theatre, one evening, I was watching the performance of what purported to be a new comedy. As it progressed I recognized our old friends, Katherine and Petruchio, in The Taming of the Shrew. "Hello," said I. "This is entirely too original for me—this is Shakespeare!" "Shucks-beer! weis beer! bock-beer! any-beer! Hump! I writ dis play. Maype Shucks beer write him AFTER me—I don't know."

JOHN TEMPLETON,

Manager Fay Templeton Opera company.

TWO BROTHERS.

PHILADELPHIA, May 28, 1883.

EDITOR NEW YORK MIRROR:

DEAR SIR:—My attention has just been called by a gentleman, with whom I have been in negotiation for the production of a melodrama, entitled Two Brothers, an adaptation from the French by Mr. Francis Wilson and myself, to what I hope is only a coincidence in the application of the same title to a play to be produced by James O'Neill, in Chicago in June, under the management of E. M. Gardiner. The fact was first published in THE MIRROR, I believe, and I therefore write to ask you to mention in your next issue that Mr. Wilson and I hold an old copyright to that name, and at the time of our application, we went to unusual trouble to ascertain positively, through the official sources, that there was no similar title antedating our right. I trust this announcement will be sufficient to insure us a proper recognition of that right; but I had better add at this time that I have already written to Chicago, placing our claim in the hands of the attorney of that city to protect us to the full extent of the law, should this assertion be disregarded. I earnestly hope, however, that Mr. O'Neill's manager will be fair enough to make such an unpleasant recourse entirely unnecessary.

I am, most respectfully yours,

A. H. CANBY.

—George Crowther, manager of the new Opera House at Topeka, Kas., says that the use of the name "Grand Opera House" on the diagrams was due to an error on the part of the architect, and that no injustice to Mr. Crawford of the other Opera House was intended. He claims, too, a legal right, by incorporation, to the conflicting title.

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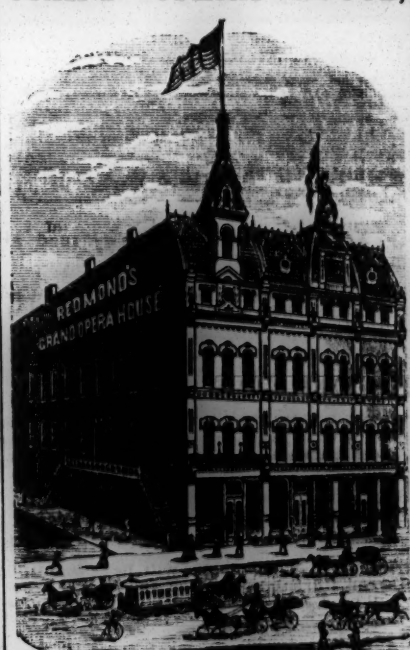
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(TELEGRAM--COPY.)

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